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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Shuffled Out of Buffalo

WHEN a living artist's work is purchased by a museum for its permanent collection, there is more involved than the exchange of dollars for a piece of canvas. Linked with the honor is part of the artist's reputation, an indefinite segment of intrinsic value which helps the artist professionally in his battle for recognition. That is the reason museums often obtain art works at less than market price; it is also the reason the museum acquires, along with its new possession, the responsibility to protect it.

Therefore, in my opinion, it was unethical for the Albright Art Gallery of Buffalo to bundle up 142 objects of art from its permanent collection and sell them, amid the utmost secrecy, on the New York auction mart, as revealed by the American Artists Professional League. Ownership was concealed and the whole transaction was managed by an agent. The prices fetched for the items sold at Coleman's would be humorous, if they were not tragic. Several of the artists involved are still living, and have suffered a grave injustice by this ill-advised action.

An example: a large Daniel Garber landscape, *Sycamores*, which entered the Albright Art Gallery at a cost of \$1,800, brought the top price in the Coleman sale—\$80. A typical Louis Kronberg, *Dancer in White*, bought 20 years ago by the late Mrs. Jack Gardner of Boston for \$1,000 and given to the then Albright director, Cornelia B. Sage, was knocked down for \$40.

In explanation, Dr. Andrew C. Ritchie, Albright director, made this statement to the *Buffalo Evening News*: "The reason for disposing of these objects was that, in the opinion of the gallery's Art Committee, they were not of museum quality. The decision to dispose of them was reached after three years' careful consideration by the Art Committee of the gallery and its past and present art directors."

But the fact remains that most of these objects were of "museum quality" in the opinion of Dr. Ritchie's predecessors, when they were acquired. Has he any assurance that his successor will not, in turn, hire an auction hall to liquidate his choices? And how about Dr. Ritchie's successor's successor? Times and tastes do change, else I would not be writing about Buffalo today.

Admittedly, the museum director does have space and hanging problems, aggravated by sincere, if deluded, art patrons who bind their gifts with too many strings. But there are better, and more graceful, solutions than a "concealed" auction. An unwanted painting that does not fit the program of the current directorship can always be cellarized. Or better still, there is always the generous gesture of making an "indefinite" loan to some smaller, less wealthy art institution, which may be in need of something that is only a super-numerary item in the senior museum.

A Federal Art Bureau?

LIEUT. LESTER B. BRIDAHAM, of the U. S. Navy, formerly public relations director at the Art Institute of Chicago, has written a letter to the editor apropos of government aid

to art in the post-war world. What Lieut. Bridaham had to say contains so much meat that I would like to pass it on to the readers for possible comment. Lieut. Bridaham:

"I was very much interested to read your discussion on 'A Federal Art Bureau,' in the Nov. 15 ART DIGEST. The learned comments of leaders in American art have, in my humble opinion, omitted entirely the main answers to the problem of what to do about providing a living for the American artist after the war.

"The problem, to my mind, is not one of stimulating production of art here, but rather one of stimulating consumption. We have too much production of art in this country. Every good artist has a studio full of unsold, unhung works.

"Here is one reason why there is no adequate mass consumption of art in this country. First, children and their parents obviously should be exposed to art and have the main barriers to art enjoyment removed painlessly by the art teachers in the public schools. That is impossible, under the present public school system, because creative artists are not employed as they cannot pass the normal school requirements.

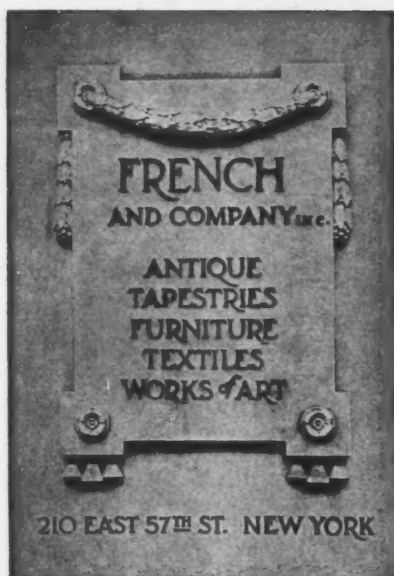
"For example, Miss Jones, who has just completed her teaching requirements, wants to teach mathematics. Upon presenting herself at her school she is told by her principal that she is to teach 'art.' But, she pleads, I know nothing about art. The principal is firm, Miss Jones, you are the new art teacher. So she gets some arty cut-out materials and soon has the kiddies cutting out Easter bunnies—how she hates all art by this time! She (through no fault of her own) has no interest in, nor capability for, explaining to anyone in simple terms what art means—for she has been paralyzed by it since that fateful decision of the principal.

"Thousands of producing American artists should have these public school art jobs. How they and their work would expand with such useful contact with the public! This would take care of thousands of artists who would not have to be wards of the Government.

"As an aid to mass consumption of art we need mass art education. We spend millions educating people: not to leave food in the can after opening; that it is usually fatal to turn on a light switch while in the bathtub. Yet, relatively little has been done toward mass art education, in spite of corny colored reproductions for cigarette ads. *Life Magazine* has done more toward mass art education than any other mass medium. I think it is wonderful that a cowboy in Wyoming can have his appetite for art whetted for ten cents by good color reproductions of Chinese paintings and those of many other cultures.

"Several hundred thousand intelligent citizens (all potential buyers of art), who might get sold on art, often get scared off (at that decisive moment when their nascent interest is aroused) by the squabbles between the devotees of art which appear in the press. The nation is divided into two bitter factions: the modern and conservative schools, which are always battling in the newspapers and magazines. Perhaps, the uninitiated seek in art a release from the horrors of war and politics; many of them may be frightened off by the vituperative bitterness of the two feuding factions. Local art critics do not always assist in mass art education.

"No honest, vital program of national fine arts can escape the necessity to solve first the problem of stimulating the consumption of American art by the people, before any plans are made to take care of the artists. Years of experience with the WPA artists' program has given us plenty of valuable experience to deal with that side of the problem. Let us discuss in these pages how to stimulate the consumption of art everywhere throughout the nation."



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THE READERS COMMENT

Back of the Eight Ball

SIR: "Beefs of a Disgruntled Artist" might be an appropriate title for this comment. A picture is accepted by a competent jury and hung at an auspicious gathering of paintings and what-nots, such as the Victory Show at the Met or the Allied Artists. A charming booklet is issued with your name and address therein. Immediately you are on the "sucker" list for lesser galleries at \$4 or \$5 per picture, or you are listed with various Art Movements which have a cordial mercenary feeling for your noble work of art. You are advised that they are interested in exhibiting and selling your work.

Because you are not one of the chosen few in the art world, your \$750 painting is appraised by one of the "Art Movements" at \$75. They offer to sell it for you at 1/3 its appraised value or \$25, and then they magnanimously give you all of 50% or \$12.50, if and when it is sold. What a noble gesture this is, especially if a wife and family must be supported. Strange to say, the sponsors of these organizations sometimes are men with long and credited names in the art world.

—E. KAMPERMANN, Woodhaven, N. Y.

O Tempora, O Mores!

SIR: Referring to the last word in my letter in the Dec. 1 DIGEST: Your proof reader or somebody should be scolded for not knowing his Cicero better—"O Tempora, O Mores."

—J. L. EDWARDS, Atlanta, Ga.

Tribute to Mrs. Logan

SIR: I knew Mr. and Mrs. Frank G. Logan, art patrons in Chicago, for many years and I consider Evelyn Marie Stuart's eulogy very deserving, timely and a fitting tribute. I also wish to register my approval of her comments on murals in a recent issue of your magazine.

—ADAM EMORY ALBRIGHT, Warrenville, Ill.

High Praise

SIR: I think you are doing a grand job with the DIGEST and have pleasure in sending my check for a life subscription, as I am sure that I will want to read the DIGEST as long as I am still on this earth.

—RUSSELL A. PLIMPTON, Director, Minneapolis Institute of Arts.

Wants to Know Why

SIR: After twelve years of continuous contributions to national exhibitions (no prizes, no "out-of-the-blue" purchases), I'm a little weary and not too slightly confused as to the *why* and the *reasons* for certain prizes and prize-purchases. The most recent show which has one of my pictures (the Carnegie), leaves me more confused than ever; the jury has selected a group of pictures for the prizes; all the papers and art magazines publish the prize-winners, criticize, appraise or denounce, but for the life of me and in God's name, have you ever heard of a jury that gets up on its hind feet and tells us *why*? Maybe we artists who have been consistent losers and "also-rans" have a thing or two to learn, that is, from those juries.

—MANUEL TOLEMIAN, California.

Darkness or Light

SIR: As far as art news is concerned, it is the difference between being in the dark or in the light if you don't have THE ART DIGEST.

—CLARENCE H. CARTER, Pittsburgh.

Josephine Gibbs; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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The ART DIGEST

PEYTON BOSWELL, JR., Editor

Eilshemius at 45

LOUIS EILSHEMIUS died two years ago and at that time, and during the several preceding years when he was invalided, the discussion concerning his art was whether or not he was a ranking artist among Americans. Valentine Dudensing, who is known to have bought a great many pictures direct from the artist, now turns the discussion to "in which period of his life did Eilshemius do his best work"—early or late? He owns some of all, and thinks it all good. But he has started in the middle (and will probably work both ways) by showing only the work of 1909 in an exhibition current at the Valentine Galleries through December. Eilshemius was born in 1864, died in 1941, did this work during his 45th year.

There are few figures among the 1909 works (those incongruous nymphs and mannish scarecrows which stop most people from even looking at certain of his paintings). The landscapes in this show are as graceful and full of nature's light and tranquil beauty as any art and nature lover could want. There is a view of *Queensborough Bridge* at twilight—just a necklace of lights in a fine sky glimpsed above the lamp-light-gloom of a city street—which could have been painted by one of The Eight. A *Sunset on a Lake, New York*, which describes the still water and depth of shadowed woods truly and beautifully; *Penobscot, Maine*, which made a hit when exhibited in Paris in '32; *Sunburst, Delaware Water-Gap* (widely reproduced and shown), are landscapes that

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Girl Waving: LOUIS EILSHEMIUS



The Adoration of the Magi: JOOS VAN GENT (Flemish)

Blumenthal Gifts on View at Metropolitan

ON TUESDAY, December 7, the Metropolitan Museum held an evening reception for the first time since war began. The occasion was the showing, as an entire collection, of the Mediaeval and Renaissance works of art given or bequeathed the Museum in 1941 by the late George Blumenthal, president of the Metropolitan at the time of his death. The plan is to show for a year, in Gallery D6 and two adjoining rooms, the sculptures, valuable tapestries; Byzantine, Flemish, Sieneese, Italian, and other

paintings; the furniture, carved doors, ivories, maiolica ware, crystals, jewelry, carved figures, etc., the collecting of which occupied Mr. Blumenthal the greater part of his life.

One cannot say that the collector had a special devotion for any school or style, any medium, material, or subject. His interest embraced all manner of things from a pair of gold-laden tapestries to diminutive carved Rhein- ish ivories, cracked and aged and rare in their survival from the 10th century.

Mr. Ivins, the Metropolitan's curator of prints, is quoted as saying Mr. Blumenthal was a finger tip collector; that he was tactile minded. Even such an explanation cannot account for the sculptures collected; for all mediums and surfaces are here, but the quality of Mr. Blumenthal's choice varies from the banal, to elegant French sculptures of 18th century regents, to the delicate and lovely modeling of a 15th century Florentine artist who made the marble relief of the *Madonna and Child* that appears on our cover. And he has given two gilded and painted mediaeval carved walnut figures from an entombment group, which will enhance the rich collection at the Cloisters, where undoubtedly they will be taken in time.

Among the paintings, El Greco's *Adoration of the Shepherds*, which has long hung as a loan in the Metropolitan's painting galleries, is one of the finest things Blumenthal bought. Considered important for its size, its con-

[Please turn to page 30]



June Wind: CHARLES BURCHFIELD

American Watercolors at Florida's Four Arts

THE SOCIETY OF THE FOUR ARTS in Palm Beach, Florida, is holding throughout December an exhibition of paintings by some of the best-known American watercolorists. Half of them are a group compiled by the Museum of Modern Art as a circulating exhibition, and supplementing are paintings lent by New York dealers and private individuals.

Of the 14 paintings marked "available for sale", three have already been purchased by a member of the Four Arts committee who came early and made his pick before the official opening of the exhibition on Dec. 8. This collector bought two by Maurice Prendergast: *Montparnasse, Paris* and *Champs Elysees, Paris*, both from the Kraushaar Galleries; and Marin's *Landscape*, from the Kleemann Galleries.

Among the large collection of Winslow Homers, in the Museum of Modern Art's group (15 are shown), many are of the waters around Key West and seas south and east done in the 1890s. Others are of the north country where shooting the rapids in a canoe is con-

sidered as exciting as weathering a tropical hurricane. Sargent, Burchfield, and Dehn are the others in the Modern's division of the Florida show—Sargent represented by 15 paintings done on his wide travels from Swiss goat-grazing country to the land of the Bedouins, to a Medici villa, the gondolas of Venice and the Hills of Galilee. Burchfield is shown early and late, 1916 to 1941, and the Dehn selections include Florida swamps, a Key West view, as well as his better known Colorado landscapes.

From the catalogue list forwarded to us, we are interested to note that the Prendergasts, Marins, Demuths, Preston Dickinsons and John Whorfs, borrowed for the occasion, are held by many dealers and collectors. One or two paintings are shown by artists Hopper, Pop Hart, Dodge Macknight, Andrew Wyeth, Col. Francis L. V. Hoppin, Elizabeth Shoumatoff and Warren Whipple in what appears a most attractive show assembled by Arthur Bradley Campbell, exhibition chairman and William L. McKim, of the Four Arts Society.

Nelson Gallery Celebrates First Decade

THE William Rockhill Nelson Gallery of Art came into being in Kansas City, Missouri, ten years ago—a full-fledged art museum with a collection which strove to cover all centuries and all cultures at the very moment of its birth.

Its collection, which represented art from Mesopotamia and the Nile Valley; art of the Orient; Flemish, Italian, Spanish, French, Dutch, English and American paintings and 500 prints dating from the 15th to the early 20th centuries (as well as textiles, ceramics, glass, period rooms, tapestries, and bronzes) was amassed by the newspaper magnate, William Rockhill Nelson. The enormously wealthy founder of the Kansas City *Star*, who was its editor

for 35 years until his death in 1913, left \$12,000,000 in trust, income from which fund was to be used to add works of art to his already staggering collection.

How this fund has been administered is shown to the city now in an exhibition which includes all of the near 4,000 paintings and art objects acquired for the museum in the last ten years. Open house was held the evening of December 10, just ten years after the original opening, Dec. 11, 1933. And again, the \$2,750,000 museum building (bequeathed by Mr. Nelson's widow, his daughter and son-in-law) becomes the center of attraction in the mid-west city. With pity for the confusion such a presentation can cause (even among the mu-

seum's own officials), the staff has labeled the acquisitions with a different color card for each of the years, thus designating the time of its purchase.

The reproductions on the opposite page give some idea of the scope of these purchases, the quality of the selections, and the breadth of coverage to which the Gallery remains dedicated.

Paul Gardner, director, now on leave of absence with the U. S. Army, resolved at the inauguration of the Museum (see ART DIGEST for December 1, 1933) to overcome the "death clause" in Mr. Nelson's will which prohibited the purchase of works by artists who had not been dead 30 years. Gardner, and Harold Woodbury Parsons, adviser on paintings, encouraged gifts of contemporary art from residents of Kansas City, and succeeded in founding a group known as the Friends of Art who subscribe funds from which the work of living artists is bought and given to the museum. Today, 40 living artists are represented by 60 works of painting and sculpture. The Friends of Art contributed 22 of them. This year's contribution, presented by the Friends formally on the evening of the 10th, was Henry Mattson's *Toll at Sea*.

This Gallery of Art has been intent from the start upon being used as a source of learning by the public at large, and by the ten out of a hundred in particular, whose special interest is art. It has tabulated an attendance of 1,690,000, or 470 a day, in 10 years. From its acquisitions, the museum generally picks something to feature as Masterpiece of the Month. Anniversary Month's feature is a pair of 15th century stained glass windows from mediaeval Troyes.

Other riches displayed at this time, other than those pictured here, are a limestone screen by a (circa) 4th century Syrian sculptor; a Cambodian 7th century *Buddha* in black stone; a gold-leafed tempera by Bernardo Daddi of *St. John the Evangelist*; a tempera panel by Lorenzo Monaco of the *Virgin and Child*; a diptych of *Eight Musical Angels*, attributed to the School of Avignon (French 1400-1425); a bronze *Dancing Siva*, Indian sculpture of the 14th century; a royal Chinese figure, 7 feet high, sculpted of wood and painted and gold-leafed, from Kuan Yin, 13th or 14th century; and Gauguin's painting, *Reverie*.

Museum Pieces

Have you 5c for a da Vinci? The Metropolitan Museum's Holiday Shop, next the front door, is selling a *Madonna Adoring the Child* by Leonardo for a nickel. A wish, and your signature added, will turn it into a Christmas card. A nativity scene etched by Rembrandt is reproduced on a 10c card. There are 32 choices of old master cards, some in color, and none over 30c.

A book of prints in which William Ivins Jr. discusses the different techniques used in printmaking, is illustrated with 134 photographs and enlargements and sells there for \$5. A Cloisters publication of unique design is *Herbs for the Mediaeval Household: for Cooking, Healing and Diverse Uses* (which are much the same uses as they have today), illustrated, and written by Margaret Freeman of the Cloisters (\$1.50).



Head of a Youth, GREEK
Circa, 500 B.C. Marble 7½" x 5½"



Mars and Venus by Francesco Mosca
ITALIAN (1540-1578)
Carrara Marble, 6'9" high



Head of a Man, EGYPTIAN XIIIth DYNASTY
Black Granite 12" high



The Procession to Calvary.
EARLY 10th CENTURY FLEMISH



La Montagne Sainte-Victoire
by Cézanne (FRENCH, 1839-1906)

Fruit and Leaves
by Henry Lee McFee.
(AMERICAN, 1886—)



Kali With Cymbals,
INDIAN 4th CENTURY.
Bronze 16" high



Portrait of Lina Campineau
by Edouard Manet
(FRENCH, 1832-1883)



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Shoving Off: GORDON GRANT (Watercolor)

Nautical Watercolors by Gordon Grant

THE DECEMBER SHOWING of watercolors by Gordon Grant has for some years been a popular annual event at the Grand Central Galleries on New York's Vanderbilt Avenue. This year's exhibition will prove no exception for all who love sailing ships in and out of harbor, Gloucester, its wharfs and its fishermen in all kinds of weather.

As a young man Mr. Grant spent two years before the mast; sailed around the Horn on square riggers. Since then he has painted and etched stick and string, and all things pertaining to those "that go down to the

sea in ships, that do business in great waters," with a love and understanding which he passes on to his audience.

In his current exhibition the artist pictures a clipper-bowed schooner in a *Rain Squall*, the *Gulls of Gloucester* seen from docked boats, a three-sticker *Nova Scotiaman* under full sail in green waters. *Long Shore Admirals* chew tobacco at the end of a pier.

There is a feeling of sun and fog, a smell of salt water about this show, which will be on view through the month.—J. G.

Grand Central Galleries Come to 57th Street

SLOWLY, over a period of ten years, the uptown branch of the Grand Central Art Galleries has been moving toward what Director Erwin S. Barrie calls "the Art Center of the World—57th Street." First at the old Union League Club, then for the last four years at the Gotham Hotel, they opened on December 8 a series of pleasantly intimate galleries on the street floor at 55 East 57th Street.

When, more than twenty years ago, engineer Walter L. Clark worked out his plan for an organization for the sale of American art, he traveled to Chicago to enlist the aid of Erwin S. Barrie. Mr. Barrie, who was born in Canton, Ohio, had gone to work in the art department of Carson, Pirie, Scott in Chicago on his graduation from Cornell. When he took the job the best-sellers were mother-of-pearl inlaid pictures of a dog looking into an empty cradle at a \$10 top. In a few years under Barrie's direction the department store was selling Inness and Homer, and sending large traveling shows from Maine to Texas. It was the enormous success of these exhibitions which led Mr. Clark to seek out Barrie as director and manager of his new organization.

The galleries, established in 1923 in the Grand Central Terminal Building, still operate faithfully on Mr. Clark's

original plan. Although they are run for the benefit of the artist, he has no voice in the policies, which are looked after by a self-perpetuating Board of Trustees of distinguished business men, now headed by Henry J. Fuller of the Gorham Manufacturing Company. These captains of industry contribute their time and services. Almost five hundred artist members from 36 states have been selected by a jury now composed of Ivan Olinsky, Chauncey Ryder, Eugene Savage, Edmund Graecen, John C. Johansen, Hobart Nichols, president of the National Academy, and Adolph Wienman.

The organization is supported by lay members who, for a fee of \$350 receive one work of art annually, drawn from a special exhibition of painting and sculpture contributed by artist members. This year Abbott Kimball received a painting worth many times his membership fee: *Springtime*, by Pushman, who probably gets the highest price per square inch of canvas of any American artist painting today. John J. Ras-kob drew Shelton's *Rocky Coast*, Irving T. Bush a MacMonnies sculpture, Mrs. Walter C. Teagle a Jay Connaway *Seascape*.

Probably the most spectacularly successful exhibition ever held in New York was one assembled for Grand Central in 1924 by John Singer Sargent

of his own work. Both sides of every Fifth Avenue bus carried large signs announcing the show, and long queues of art lovers, the dollar admission clasped in their hands, awaited the opening of the galleries each morning. The \$50,000 taken in from this one show put the fledgeling organization on its financial feet. Sargent was so enthusiastic about the plan that he also contributed 50 of his drawings, acted in the capacity of patron saint and godfather until the time of his death.

Frederick Waugh was one of Grand Central's best money-makers. More than \$1,000,000 worth of his paintings was sold during his lifetime; 38 important canvases were sold last Spring out of his Memorial exhibition, which was even written up in the sports columns of Hy Phillips and John Kieran. Ernest E. Quantrell, Secretary and Treasurer of the Galleries, owns about 30 of Waugh's finest paintings, including four out of the five that won the Carnegie popular prize in successive years.

In keeping with the trends on 57th Street, the opening group show of the new uptown branch is less conservative than the work generally shown at the parent galleries. It represents a considerable variety in solid, middle-of-the-road portraiture, sculpture and painting. The dusty-pink walls of the first room set off a palely impressionistic figure study by Frederic Frieseke, as well as a Wayman Adams portrait, a charming Marinko landscape, and John Costigan's broadly brushed *Group of Figures*. Also notable are Corbino's *Bull at Topsfield Fair*, Farnsworth's beguiling *Happy Child* in pig-tails, Eugene Higgins' dark and moody *Abandoned*, and a handsome still life by Kenneth Bates.

The new galleries are off to a fine start, and under the astute directorship of Mr. Barrie should add considerably to the six million dollars worth of American art sold, and so widely spread over the country by this organization since its foundings.—J. G.

Drypoints in Color

MORTIMER BORNE, recently awarded the Noyes Prize in the Society of American Etchers 28th Annual, is having a first showing of drypoint prints from color plates at the Grand Central Art Galleries on Vanderbilt Avenue.

Borne, who has been experimenting with this color medium for many years, explains it thus: "Instead of using the line to define color areas produced by tone media, I conceive the subject entirely in colored lines. The modulation of tone and color are accomplished either by the superimposing of colored lines of varying strength and interspacing, or by juxtaposition. The color is not an adjunct, but is used, in the form of colored line, to obtain the form, color and design intended. The technique consists of working 3 or 4 plates in drypoint, each plate is inked with a separate color and wiped just as any black and white drypoint. Then the plates are printed successively on one sheet of paper."

The color achieved by this competent graphic artist is subtle and effective.—J. G.

Irma Richter, Artist

IF FRENCH PAINTING composes the foundations of many good artists who received their training in Paris, so also are its traditions and realizations the heritage of the artist, Irma Richter, whose paintings are shown this month at the Passadoit Galleries in New York. Miss Richter, who is a daughter of Dr. Jean Paul Richter (with whom she collaborated on the famed editions: the *Literary Works of Leonardo da Vinci*), was born in Paris and lived and studied on the continent and in England most of her life. The majority of her exhibited paintings were done in America where she came to join her sister, Gisela, following the death of her eminent father a few years ago. Gisela Richter is curator of Greek and Roman Art at the Metropolitan Museum.

Miss Richter's background and affiliations, her written works on the subject of art, would be enough to make her painting show an interesting event. But it is not upon such fame that appreciation of the pictures need be based. She shows gentle landscapes of most persuasive quality, which contain the deep-lying attributes of the Barbizon painters, the light and airy expansiveness of the Impressionists, while being done in neither tradition. Her portraits, like the one of *Mrs. John Gross*, have the personable qualities of some of Vuillard's intimate interior views with figures; yet are not like him superficially. *Tulips in a window* receive their illumination from the air over Central Park, as will be recognized by the view.

There is included in the show, a portrait made years ago of Dr. Richter in his study. Though old fashioned, compared with Miss Richter's newest work, it is a testimonial to the soundness of the artist's knowledge of the craft of painting and in itself, appealing and distinguished.—M. R.

Mrs. John Gross: IRMA RICHTER



Let Us Give Thanks: CLARENCE H. CARTER

Carter Voted Carnegie Popular Award

CLARENCE CARTER, Pittsburgh artist, is the winner of the \$200 Popular Prize in the Carnegie Institute exhibition, "Painting in the United States," with his realistic genre subject, *Let Us Give Thanks*. The decision came from visitors who voted during the two-week period between Nov. 21 and Dec. 5. Carter, one of the nation's ranking painters, is associate professor of painting and design at the Carnegie Institute of Technology. Last Carnegie popular winner was Luigi Lucioni.

Runner-up to the Carter painting in

the popular vote was *Fanny* by Daniel Garber, who won in 1933 and came very near repeating ten years later with this portrait of his granddaughter. A close competitor to the two leaders was *White Cloud* by John Rogers Cox, which was awarded the 3rd prize by the professional jurors. The next ten paintings finished in this order:

Portrait of a Farmer by N. C. Wyeth, *On the Shore, Connecticut* by Robert Brackman, *John Brown* by John Steuart Curry, *Gregor Piatigorsky* by Wayman Adams (winner of the first prize in the exhibition, see Oct. 15 DIGEST cover), *End of Summer* by Gladys Rockmore Davis, *Sugar Bush in Vermont* by Patsy Santo, *Portrait of John B. Sutherland* by Malcolm Parcell, *Clouds Over the Point, Pittsburgh* by Caroline McCreary, *Bright Day* by Nicholas Comito, and *The Florist* by John Koch (first honorable mention winner).

Carter's *Let Us Give Thanks* was painted especially for the Carnegie show last summer while the artist was head of the art school at Chautauqua, New York. It shows the noonday dinner of a farming family, at a table set on the back porch of an Ohio farmhouse. It is the moment of prayer, with all heads bowed as the "hired girl" brings in the mashed potatoes. The artist used his wife, mother, his children and himself as models.

Writes John O'Connor, Jr., acting director: "Carter, since his student days, has consistently portrayed the core of the American spirit through his grave, almost Biblical studies of country people, even before Grant Wood developed the same theme. Although this scene depicts in a literal sense 'grace before meat,' it seems to have a deeper significance—an expression for all Americans of their gratitude for the blessings of freedom."



Drawing by Picasso

Major and Minor Picasso Paintings

PICASSO is surely the prince of all artists. And being a prince, and having won his lady fair (or what he set out to win, which was the acclaim of the multitude), he is due to live happily ever after. Pierre Matisse makes subtle acknowledgement this month of the position Picasso occupies, in art, by showing an unpretentious exhibition of many styles and resolutions of the trail-blazing artist, few of which are called "important works." That is, they are not called so by notoriety-seeking collectors. But students and scholars have already spread the word, these two weeks that the show has been hanging, and have flocked in to study the drawings, gouaches, small canvases and watercolors that make up the major part of this intimate little show.

Most of Picasso's "periods" are represented. The blue period, in a gouache of a young boy which the artist gave to Gertrude Stein in 1905; the classic, in two drawings which belonged to Leo

Stein. One little oil, *Nude with Guitar*, is after the Negro period; and there are two cubist pictures, one the well-known *Nude* from the John Quinn collection. Two other large canvases are Picasso at his abstract best and they are no doubt big collectors' items. But for the rest, there's a tiny *Mother and Child* canvas of 1921, a still smaller 1932 oil of a *Nude Reclining*, both of which contain the essence of his work of those years. An unusual work is *The Plaster Head*, a gouache with pen lines, of two strange girls contemplating a Picasso sculpture. And a drawing in ink and colored pencil, *The Minotaur*, which is a cross between Picasso's bullfight series and his etching, *Minotauremachie*, and as such is of special interest.—M. R.

Picasso's Biggest

A RATHER interesting accompaniment to the thoughtfully composed exhibition at the Pierre Matisse galleries, which explores Picasso over a period of years, is the concentration of large canvases, mostly of the 1932-37 years at the gallery of Paul Rosenberg. Great rounds describe nudes in flat color areas of lavender, green, turquoise; and as his bold outlines turn the figures into arrangements of circles, like big drops of melted metal, the size of his canvas seems to grow large enough to admit a whole atelier.

Rosenberg shows four such big canvases, one of which is without human figures and so becomes, I suppose, non-objective. There's a 1908, or thereabouts, painting of two standing nudes in the earthy colors prevalent in Picasso's African sculpture days, and two small still lifes, graceful things, that have been noted at this gallery before.—M. R.

Lent by Fanny Brice

Fanny Brice, creator of radio's lovable problem child, Baby Snooks, is consistent even in her art interests. She collects paintings by European and American children. A selection from her collection may be seen at the Seattle Art Museum until Jan. 2.

Evelyn Marie Stuart Says:

The rise of easel painting with the perfection of oil colors had one bad tendency, that of taking pictures out of the decorative class and reducing them to curiosities. Because a framed painting can be moved about, it is easy to forget that it has a proper place or purpose and requires an appropriate setting to function one hundred per cent. Artists themselves are inclined to resent the idea and grow peevish with the layman when he looks for something appropriate to place over the mantelpiece and in key with the color scheme of the room. Their feeling in the matter is that this reduces a picture to a mere detail of the interior decoration. Yet, who would deny a jewel it's setting? Things are ever more or less beautiful in accordance with the manner in which they are placed. Finding the right spot for a picture and giving it the proper build-up is an act of homage which ennoble it.

Maybelle Stamper

UNDOUBTEDLY the deepest satisfaction for one who labors for art in the great hinterland comes with the discovery and recognition of unusual talent at home—before the world catches up. Such an experience came to the Cincinnati Modern Art Society last month, when it placed on exhibition several hundred items by Maybelle Stamper, Cincinnati artist and teacher.

Miss Stamper's work is highly sensitive and imaginative, varied in expression and original in concept, with hints of the dream-like quality of Americanized Blake appearing more frequently in her latest lithographs and watercolors. Most of her oils are portraits, many of them realistic and proving the soundness of her training under George deForest Brush and Kimon Nicolaides. Unfortunately, her work has hardly been seen outside Cincinnati. On the basis of the examples Rita M. Rentschler, president of the Society, brought to the *Digest* office last summer, it can be safely predicted that Maybelle Stamper is destined for fame. We are curious to see which dealer will stage her New York debut.

As Marion R. Becker says in the catalogue foreword: "Her early work is easy to understand and enjoy for, although colored by a distinguishing personal line, it follows familiar norms and traditions. It is however imbued with forms of dreamlike magic. Later handling of such directly observed subjects as tulips and gulls reveals an uncanny appreciation of natural rhythms. The work of the last two years shows a more unsparing search for fundamentals of expression."

Navy Day at Minneapolis

As a feature of Navy Day in Minneapolis, the Minneapolis Institute of Arts held an exhibition of paintings by Gordon Grant and Montague Dawson entitled *Fighting Ships of the U. S. Navy*, lent from the collection of the Northern Pump Company, whose president, John B. Hawley, Jr., is considered personally responsible for his company's extraordinary record in the production of naval guns.

The Roan Stallion: MAYBELLE STAMPER (Lithograph)



The Art Digest

Historical Portraits

FOR THIRTY YEARS one of Charles Willson Peale's full length portraits of Washington and David Martin's portrait of Benjamin Franklin have hung in the Pennsylvania Academy of Fine Arts, loaned from the McKean collection. It has just been announced that these historical paintings have been presented to the Academy for its permanent collection by Maria McKean Allen and Phebe Warren McKean Downs.

Charles Willson Peale was a museum owner as well as a mural and portrait painter. He was granted the use of a room in the State House by the Supreme Executive Council of Pennsylvania to house his collection, which contained many of his own portraits of Revolutionary heroes and statesmen. The Washington and Franklin portraits were acquired by the McKean family from the Peale Museum following a sale in 1854.

The Franklin "Thumb Portrait," so called because the sitter has his thumb against his chin, is familiar to generations of school children through its reproduction in history textbooks. The original was ordered from David Martin, an English portrait painter and mezzotint engraver, for Robert Alexander of the House of William Alexander & Sons, Edinburgh, in 1767. Franklin liked it so well that he had the artist make a copy, which he willed to the Supreme Executive Council of Pennsylvania.

The Peale Washington was ordered by this same Executive Council in 1779 for the State House, but records do not show that it was ever hung there. The artist made many copies of this painting between 1779 and 1782, known as the Trenton Type Series, wherein the central figure was similarly posed, but backgrounds differed according to military events at the time. The Academy's portrait shows Princeton's Nassau Hall, marching Hessian prisoners, and captured enemy flags. Washington first sat for Peale in 1769. At one time he sat simultaneously for Charles Willson, his brother James, and two filial painting Peales.

Industrious Art

Philadelphia bravely borrows a leaf from Manhattan's Museum of Modern Art when it exposes the walls of the Art Alliance, Rittenhouse Square, to an artful collection of household wares. Henry Allman and Harold Van Doren have arranged a series of exhibitions of consumer goods and commercial equipment which will run until November, 1944. The series is intended to prove that electric razors, radios, tractors, trains, meat grinders and other life-easing equipment may also be classed among the beautiful.

Industrial designer Van Doren states: "If the designer is an artist only, he is licked before he starts. Good design is built in, not draped on. Good design is primarily function, only secondarily form and surface 'streamlining.' The ideal designer is really half engineer and half artist, with a dash of merchandiser and inventor thrown in." Page Leonardo!—L. L.



Above is reproduced one of the latest and most important Robert Brackman portraits—a true-to-life likeness of Secretary of War Henry L. Stimson, painted on the spot in Washington last summer. Sittings took place while Mr. Stimson worked at his multitudinous tasks. The portrait was commissioned through Portraits, Inc., New York, by a group of Mr. Stimson's friends to hang in their private club. It was liked so well by the War Department that they asked permission to have it copied, which was done by Frederick W. Wright (selected at the suggestion of Brackman). To his eternal credit, be it remembered that Henry L. Stimson urged the U. S. to fight Japan at the time of the Manchurian Incident in 1932, before our appeasement policy permitted the Little People to grow arrogant.

Painted History of 19th Century America

THERE is an unusual treat this month for those who have always had, or recently acquired, an interest in 19th century American historical and genre painting. In the informal atmosphere of the Chapellier Studios are hung a wide variety of canvases by well, little, and unknown painters, the bulk of which were executed between 1820 and 1870.

Copley's portrait of *Madame Roche* jumps the gun a bit, as does Ethan A. Greenwood's self portrait, dated 1818. (Greenwood succeeded Savage as a founding father of the Museum of New England, now the Boston Museum.) Thomas Hill, William Keith and Thomas Moran delineated the Yosemite Valley in all its dramatic and overpowering grandeur. John Kensett is represented by four landscapes.

The California pioneer painter, Ernest Narjot, shows a convoy of covered wagons before and during an attack by Indians. More Indians in lively action, this time harmlessly racing across the prairie, come to life in a rare picture by A. J. Miller. This Baltimore-born portrait painter traveled through

the Rockies with Scottish Sir William Drummond, who commissioned him to do a series of Indian paintings, most of them still in possession of an historical society in Scotland.

The list goes on and on: Cropsey, Durand, the Mount brothers, William and Shepherd Alonzo, a fine portrait of handsome songwriter Marshall Pike (*Home Again from a Foreign Shore*) by John Neagle, and a score of interesting primitives.

Chester Dale Elected Trustee

Mr. Chester Dale was recently elected a trustee of the National Gallery of Art in Washington, to fill the place left vacant by the death of the late Joseph E. Widener. The Board of Trustees consists of nine members. The Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury and the Secretary of the Smithsonian Institution are all ex-officio. The five general trustees now include Col. David K. E. Bruce, Mr. Samuel H. Kress, Mr. Duncan Phillips, Mr. Ferdinand Lamont Berlin and Mr. Chester Dale.



Figaro and Cleo See Pinocchio Alive (Story Sketch—Pencil)

Walt Disney "Cavalcade" Seen in New York

IN RECENT YEARS the cognoscente have recognized Walt Disney's creations as art. To make the matter official, Mr. Disney was recently made a trustee of the Museum of Modern Art. But since 1928 Mickey Mouse and his successors have traveled the world over and delighted children of all ages, art lovers or no.

Dr. Otto Kallir, director of Galerie St. Etienne, puts it this way: "Since his first public appearance on the screen of the old Colony Theatre in New York, Mickey and his friends have entertained in the White House and Buckingham Palace. They have appeared tattooed on the breasts of natives of the South Seas and printed on the pages of children's books in Arctic Iceland. . . . And today, in this time of global warfare, these universally loved characters are to be found playing their part in Government films for the home front, training films for the fighting-front, and insignias on the uniforms and ordnance of the United States Army, Navy and Air Force."

The Walt Disney Cavalcade, being

presented by the Galerie St. Etienne to Dec. 24, constitutes the largest and most comprehensive showing to date of Disney drawings, watercolors and celluloids. This assemblage was made over a period of a year, during which time both the gallery and the Disney Studios made their representative selection from many thousands of originals suitable for exhibition purposes.

From the very early *Beach Picnic* and *The Pointer* to the as yet unshown *Art of Skiing*, all the major phases of this individual expression are shown in various stages. For all its facetiousness, the highly entertaining series on *How to Ride a Horse*, from the *Reluctant Dragon*, may well have pointed the way to presentation technique for the invaluable educational films Disney is now fully occupied in making for the army and navy.

The particularly successful wall devoted to Pinocchio includes two delightful drawings, one of Figaro and Cleo in the fish bowl, one of Jiminy Cricket in an awful hurry. A starry night sees Dumbo rocked to sleep in his mother's

trunk; Snow White's faun and doe are curled together resting in the blue of evening. The cavalcade progresses with a portrait of Sneezzy with a bandaged nose, selections from *Bambi*, *Fantasia*, *Donald Duck*, as well as the lesser known *Hockey Champ* and *The Gay Nineties*.

With the exception of the large master background celluloids, most of the exhibits are priced from \$5 to \$15, and would make an artistic as well as amusing contribution to any nursery, anywhere.—J. G.

Stuempfig Scores in New York Debut

WALTER STUEMPFIG is a Pennsylvania Academy graduate and was born in Germantown, Pa., in 1914. His first one-man show is being held currently at Durlacher Brothers in New York and many will welcome a full sight of the talent of this young artist, whose paintings have been included in big national shows for some years past. (Two hang now in the Modern Museum's Romantic show and one in the Whitney Annual).

If there were only a few more canals in America, Stuempfig's suggestion that Venice is here if you look for it, would be easier to put over. But given a town rising above a brickyard, a grand stair of any kind, a band of college serenaders appearing anywhere on the countryside around Philadelphia or on Cape May, where he goes in the summer, Stuempfig can make of them very gala and colorfully persuasive landscapes after the manner of a Guardi or even of a Poussin. Here is a young artist who approves of his old masters and is even willing to touch his hat to a living one. In his painting, *The Pavilion*, Picasso's boy leading a horse comes boldly down the garden path.

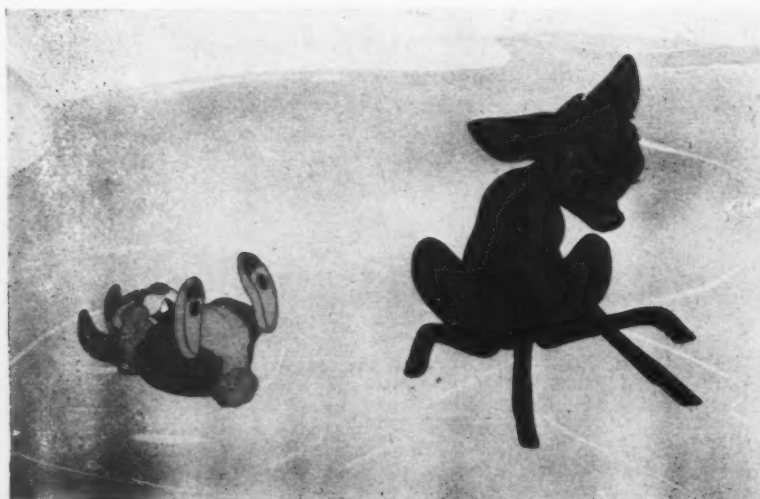
Stuempfig's paint is warm and subtly applied; he uses color freely and richly and always in a gay spirit. Whether or not Philadelphians go in much for carnivals, we know the Venetians did. When one city's setting is put with another's holiday fêtes, the result is such a romantic painting as *Carnival*, full of glamour and love, horses and riders, and a fair sky above a cathedral spire. *Manayunk* is one of the most beautiful paintings; it is industrially poetic. *Serenade* is the most Venetian of all with a stack of Roman buildings and Poussin presiding casually over the distance. This is a vital debut exhibition, introducing a gifted artist.—M. R.

Paintings for the Home

A members' exhibition of 50 drawings, prints and "paintings for the home" is the December feature at the Artists of Today Gallery in Newark. Among the artists represented are Isaac Lane Muse, Leonard Pytlak, and Fabian Zaccane.

On December 15 the group will have a Christmas party in honor of their legal adviser and auctioneer, Louis Ogust. Mr. Ogust has worked with and encouraged the organization since its inception. His most recent triumph was the Coal Bill Auction, which netted \$900.

Bambi and Thumper Skidding on Ice (Celluloid)





ROBERT HENRI
(1865-1929)



ERNEST LAWSON
(1873-1939)



ARTHUR B. DAVIES
(1862-1928)

The Eight in 1908

The photographs on this page show how *The Eight* actually looked in those long-ago days when they were revolting against the chaste and hide-bound academicism at the turn of the century. They were taken by Gertrude Käsebier in 1908 and appeared that year in *The Craftsman*; they are here reproduced through courtesy of the Brooklyn Museum, where a crowd-attracting exhibition of *The Eight* continues until Jan. 16 (see Dec. 1 DIGEST). Though history-making, the association of these artists was brief, perhaps because they had little in common aside from their desire to break the chains of comotose art fashion. The significance of their revolution lies not in technique or style, but in their success in re-channeling art interest back into the native tradition of emotional realism as inspired by the life around them. And they turned public attention away from the sedentary studio "stills" of the European salons.



EVERETT SHINN
(1876—)



JOHN SLOAN
(1871—)

MAURICE PRENDERGAST
(1859-1924)



GEORGE B. LUKS
(1867-1933)



WILLIAM J. GLACKENS
(1870-1938)



Give Art for Christmas—Bargains in Beauty

DAY BY DAY, for the last month, the *Digest* staff has struggled against an oncoming dual personality difficulty which might give no end of trouble if allowed to develop. It has begun to feel more and more like Santa Claus.

News of tantalizing concessions made to the spirit of the Season of Good Will by art galleries around the town has made us itch for a priority on air travel by reindeer all our own. Works of art from the list of kindly priced holiday offerings, dropped at the doors of just the right persons, would cost nothing in comparison to the joy we know we could spread.

Silk Screen prints and Walt Disney originals, at \$5; a Dufresne gouache at \$50; a print by French, German or American moderns in a range of \$10 to \$125; a Beckmann painting at \$150; a Rodin watercolor at \$75; these are evidence enough that the attitude of art galleries is in direct opposition to the department store theory that during wartime, the sky is the limit for prices on luxury goods.

We therefore earnestly recommend that all good people shop for art for Christmas and avoid the crush and inflation that exists in more worldly establishments. Your pleasure in shopping in leisurely fashion will be matched by the pleasure of giving honest works of art chosen from the vast store of fine things to be found among New York galleries.

Three to Fifty Dollars

We will not attempt to review as such, the group show of 99 works by women artists at the Argent Galleries (42 W. 57). Suffice to say that they were selected from 700 works submitted for Christmas sale. We found most desirable: a still life by Helen Barner at \$10; a bright and decorative gouache called *Truck Accident* by Gladys Rokos at \$22; a *Rose of Sharon* by Estelle Orteig for \$50; tulips by Ann Cochran or petunias by Edith Abbot at \$20; a bright-faced *Little Girl with Ribbons* for \$25; and, best buy, an oil of a *Quiet Harbor* by Elaine Auchmoody for \$10. Here, too, are ceramics priced \$7.50 to \$25 and miniature animals in brass or copper by Gladys A. Denney for \$6.50 and \$7.50.

\$3 to \$300

At the Nierendorf Galleries, big names are the order of the day and price concessions are notable. Color reproductions of Kandinsky, Marc and Klee range \$3 to \$20, some of them done by the silk screen process; the newly published Klee *Pedagogical Sketchbook* costs \$3.75. From three rooms of German and French moderns, such pickings as: a Holte watercolor abstraction and a Drewes abstraction in oil, \$150; Mataré still life of fishes in watercolor, \$35; Kollwitz self portrait in lithograph, signed, \$45; Picasso ink drawing, \$300; Feininger watercolors from \$180 to \$250; Kokoschka landscape, \$135; *Maine Landscape* by John Begg for \$55; Hofer ink drawing for \$75 and a George Grosz watercolor of *Sixth Avenue* for \$300.

Prints by some of the same artists are shown at Buchholz where etchings,

lithographs and woodcuts (which include also the works of Beckmann, Braque, Cezanne, Chagall, Chirico, Derain, Lehmbruck, Renoir, Rouault, etc., and several Americans) range in price from \$10 to \$125.

For the Young Collector

American, French, Mexican and Cuban paintings in oil, gouache, casein and watercolor, are shown at the Perls Galleries in its 7th Annual Holiday Show. Noting only a few prices, the pattern runs like this: Darrel Austin oil for \$400, drawings at \$120; Fred Papsdorf *Asters* in oil for \$200; Karl Priebe gay fantasy, *Lady of the Hill* for \$160; Madeline Pereny's *Cows and Fields* for \$225; by Charles Dufresne, a gouache called *Orpheus*, priced \$50. Oils by French primitives, watercolors by the Mexicans Cantu and Galvan and paintings by Carreno, Cuban artist, range \$70 to \$300.

Introducing Five

The Weyhe Galleries above the bookshop, thought of Good Will to Men when they thought of Christmas. Five artists who have not had dealers are shown and their prices are correspondingly low. Abe Kapner's *Conscience*, an oil of two heads romantically and sensitively painted, will sell for \$50; a Harlem jam session painted by Rosalie Berkowitz is a good buy at \$75; drawings with something of the quality of Blake are the work of Jan Gelb and sell for \$20 each; industrial subjects in strong, well designed lithographs by Gross Bettelheim are priced at \$15, and an oil on paper of *Mexican Musicians* by Joseph Levin sells for \$75.

Otherwise, the Galleries show the work of Castellon, Ganzo, Drewes, Bliss, Maurer, Grosz, ranging \$30 to \$200; a large, expressionist figure painting by Albert Urban at \$400 and his *Galloping Horse* gouache at \$200, and prints by Rouault, Picasso, Tamayo and Charlot, \$30 down to \$5.

Silk Screen Group

The Silk Screen Group has new quarters all its own at 96 Fifth Avenue with

Through the Dark of Night: UMBERTO ROMANO. At Gallery of Modern Art



facilities for showing its full collection of over 500 new and original color prints—the work of more than 70 artists. Prices range \$2.50 to \$15.

Prints and Paintings

From the large stock of etchings at \$5, color reproductions of paintings at \$7.50, watercolors up to \$150 (by artists: Dehn, Fiene, Schreiber, Schwartz, and others) the Associated American Artists' Christmas show goes on to include sculpture by Chaim Gross and oil paintings by Lucioni, Kleinholz, Joe Jones, Taubes, Philipp and others, priced by size \$75 to \$300.

Crossroads in Art

"The world goes out and rides off in all directions," says Fred Price of the Ferargil Galleries. And at the crossroads he found the material for his Christmas Annual of American painting. There's a lovely nude by Arthur B. Davies painted against a wondrous red background, charmingly be-flowered; two figures on a red cloth by Josef Foshko; and *White and Red* flowers by George Constant. On the cool still side are paintings by Leonid (*Mussel Gatherers* of the Normandy coast), a *Girl's Head* (decorated with Christmas baubles in her hair) by John Atherton, and Earl Kerkam's be-spectacled *Self Portrait*. James Lechay's fine big oil of *Incidentals of Fishermen* is marked at top price in a show that ranges \$350 to \$600 for the paintings named, and includes many of the artists associated with this gallery for many years and a few invited guest artists, one of whom is Eugene Berman in a *Little Bacchanale* painting which is practically running away with an overdose of turpentine.

Some Are Soldiers

At the Midtown Galleries, the most Christmas of the paintings is Fred Nagler's *With the Master*, which subtly reminds, in the composing of the heads of Christ and his disciples in a constant line across the painting, of Massaccio's *Tribute Money*. The little Nagler painting is priced \$300. A completely summer scene by Simkhovitch called *The Brook* is \$600, Gladys Rockmore Davis's new painting, *Day Dreams*, a little girl in pinafore, is \$800 and Julien Binford's *Chickens* scratching around are \$500.

William Palmer, late of the League's teaching staff, and now a private in infantry, training in Texas under a heavy steel helmet, shows an *Untrimmed Forest*, a small painting priced \$300; William Thon shows a moonstruck glistening sea picture at \$300; Margit Varga's rich red city *Near the River*, is a nice little bargain at \$150. Drawings by Doris Rosenthal from \$60 up, are finding takers as are her lithographs of Mexican subjects which sell for \$15, framed.

Open Door

Three steps in from the street brings one to the watercolor gallery of the Gallery of Modern Art where year 'round, paintings from \$25 to \$150 (including Bernard Lamotte this month) sell to casual droppers-in. Two steps down from there brings one to the oil painting section which during December is showing paintings in both oil and watercolor by the celebrated and

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also the young. A Raoul Dufy watercolor, *Bateau du Caid* is priced \$600; a Laurencin oil of a girl's head is \$500. Umberto Romano's girl, reproduced, is \$250 and a romantic landscape by the same artist is priced \$400.

A *Palestinian Scene* by the Palestinian, R. Rubin, a *View of Constantinople* by Ziem, and a view of *Havana* by Thierry Osborn, are \$300 and \$350. If this doesn't cover enough ground as to locale to settle your Christmas buying needs, the gallery has flowers of many kinds to offer by artists Ratkai, Lipson and others, prices running as low on these as \$100.

Jewelry by Calder

At the Willard Galleries, a large selection of silver and brass pins, rings, bracelets and costume ornaments by Sandy Calder are priced \$20 to \$50.

Miniatures \$15 to \$25

Two Hundred little paintings, averaging 3 by 4 inches, painted by Nathaniel Pousette-Dart, are offered as a Christmas gift solution by the American-British Art Center, 44 W. 56th. "As lovers of Chinese poems, Greek coins and Rembrandt etchings know, bigness is not a matter of physical size, but of concept," says the sponsor of this show. Pousette-Dart's watercolors, priced \$15 to \$25, are only as small as you think they are. The gallery expects to sell out on these unique paintings which are "big enough to impart spaciousness to the smallest room."

\$75 to \$500

Seven Lions can be had for \$500 at the Barzansky Galleries from the hand of the primitive Gatto, shown last month. Rabbits on the Road are \$200 and ranging between these prices are flowers and landscapes by Samuel Rothbort, Virginia subjects by Harriet Fitzgerald, autumn landscapes by Sylvia Lipson (\$150), and a Puerto Rican landscape in watercolor by Irwin Hoffman for the same price.

High Only in Quality

Such a rare article as a Pop Hart gouache on the subject of circus, is offered by the Kraushaar Galleries at \$50 in a Christmas group that contains many another fine bargain in paintings by well-known artists, mostly contemporaries. Esther Williams *Flowers* in watercolor sells for \$35; a John Koch chalk drawing study for his painting, *The Fitting*, is \$25; a Schnakenberg watercolor of *Rowers* in Central Park is \$90; a Dean Faucett watercolor for \$30 and one by John Heliker, a little beauty, at \$25. A crayon drawing of *Circus Elephants* by Richard Lahey is priced \$35, and a Puerto Rican street scene by Walt Dehner is \$25. Otherwise, there is a bin of fine drawings ranging from \$5 to \$50.

\$50 Selection

At Contemporary Arts Gallery, top price for oils and watercolors during the Christmas show is \$50. And as all are mark-downs, few ask less than this price. The choice is wide at this gallery where nearly a hundred artists are represented. For your \$50 we have approved: a still life of *Peaches* by Harold Baumbach; a *Kansas* landscape in watercolor by Chris Ritter; an an-

imated *Beach* scene by Dorothy Hoyt; a pair of watercolors by Bernard Klonis with birds and flowers; a colorful arrangement of flowers in oil by Otto Botto; *Horses* by Josef Presser; *Iris* by Allen Townsend Terrel; a large and striking *Still Life* by Jean Watson, and a merry *Clown* by Sarah Baker. For still less money, one may have Kozlow's *Country Road*; Grace Barron's *Beach Baby*; John Pellew's *Dancer*, and a framed silk screen by Pytlac of a hothouse gardener for \$12.

A \$20 Gallery

Mrs. Marguerite Zimbalist is back in town with her unique practice of selling paintings at one stock price. Used to be \$10, some years ago when the shadow of depression was still long enough to reach most families. Now, located at 880 Lexington Avenue, and open weekdays 1 to 6, Mrs. Zimbalist's gallery sells \$20 paintings and we thought Christmas week was as good a time as any to renew, or make, her acquaintance. During December, she offers watercolors and oils by Francis Pratt, Chris Ritter, Mivamoto, Sterling Strauser, Bernadine Custer, Ben Ganz, all artists of excellent taste.

An Adult Playland

Julien Levy is again featuring souvenir caskets by Joseph Cornell, the man who collects little pharmaceuticals the year 'round and places them in jewel cabinets, or under glass, to make peep shows that rouse the play-and-putter instinct in adult breasts. He has framed for deep perspective, several small Tanguy oils and as Tanguy seldom makes reservations when painting a small picture, the \$30 to \$75 prices on them represent a real bargain in Tanguy's art. Marcel Duchamp, who plays chess nowadays and does no painting, is represented by two hanging glass panels, one a complete reproduction of his big glass "Bride Denuded by Her Bachelors." Both are \$65. Otherwise, Duchamp has arrived at the point of fame where he can sit back with aplomb and let framed color reproductions of the paintings of his youth represent him. They are \$10 and more.

Books and Pictures

Above the bookshop of Bonniers, 665 Lexington Avenue, is a gift shop featuring Swedish glass and reproductions of the homey paintings of a number of Scandinavian painters of note. Anders Zorn is much apparent and the charming children's illustrator, Carl Larsson, in heart-warming interiors; Karl Nordstrom landscapes; Carl Sandburg's new book *The Home Front Memo*, for \$3. A feature of the shop is a one-wall show by the watercolor painter, Oscar Carlsen, self-taught, who has painted cargo vessels in New York harbor, New England villages with white church spire, suburban scenes and cattle grazing, in generous-sized papers priced from \$20 to \$40.

Artists' Gallery

Leo Amino sculpts in wood and there is more suggestion than fact in his figures. Once, Hugh Stix put some of them in the carved niches of a downtown Victorian-style bar, reserved for men only. The bartender protested, but found them good for business. Cotton

Exchange magnates didn't believe their eyes and quickly ordered another drink. We learn that small Amino sculptures may be bought from the Artists Gallery now in a Christmas exhibition which includes also sculptures by Irma Rothstein and Michael Lekakis; watercolors and oils by Henry Mark, Maurice Golubov, Martin Friedman, Laura, mother of William Steig; and drawings by Kerkam, Mahl, Boehler. Prices hold within \$15 and \$60.

Tiles to Sculptures in Ceramic

The New York Society of Ceramic Arts displays its craftsmen's wares on the parlor floor of the National Arts Club, 15 Gramercy Park, through Dec. 22. Nearly 200 Christmas gifts are arranged for easy selection. The Designer-Craftsmen have a wall of lovely glass and enamel on silver objects; a big framed glazed tile wall piece called *Rape of the Sabines*, is marked, "Zadkine pinxit; Janeway fecit," and the ceramicist Carol Janeway has made, also, a black and white glazed chess set, priced \$60. Animals and other little people, from a shiny blue pottery bird, to unglazed Pandas, a family of black and white skunks (Mama is \$13.50, the babies \$4.50), and rabbits in various poses (one is after a flea), at \$4, overrun the tables. Two pottery plates by Henry Varnum Poor are priced \$20; one is \$100. Ethel Myers, widow of Jerome Myers, has made little satirical figures, *At the Opera* and *Woman with Scarf*; sculptor Paul Jennewein designed U. S. Army and Navy seals on white glazed plates for \$50 apiece, and book ends at \$20. Many tiles at \$1.50.

20 Greetings a Year

This year, with consumer goods largely missing from store-shelves, a subscription to THE ART DIGEST more than ever solves that Christmas gift problem for an art-minded friend. The DIGEST will be a lasting gift that comes each fortnight to remind a friend of your mutual interest in art. Reading the same articles, discussing the same paintings, is like seeing the same play—a sure way to keep ties alive in these troubled times.

Giving the DIGEST for Christmas is practically painless. You do not even have to risk the wrath of a clerk. If you write or call the DIGEST office this fortnight, a card announcing your Christmas gift will be sent with dispatch to your friend. For your convenience, a Christmas Gift Blank is inserted in this issue.

May I take this opportunity to extend the Season's greetings to you, my reader.

—PEYTON BOSWELL, JR.



Going Home: WILLIAM S. SCHWARTZ

Schwartz of Chicago Shows in New York

WILLIAM SCHWARTZ, as a youngster, "saturated himself in music and theatre" according to Daniel Catton Rich, who vouches for the Chicago painter now exhibiting at the Associated American Artists gallery. Schwartz was born in Smorgon, Russia, and before he came to Chicago in 1913, made his living singing in opera and concert. He had seen the paintings of van Gogh and Matisse which collectors had brought to Vilna; had heard Diaghilev preach the union of modern art with Russia's orientalism.

Then, the Chicago Art Institute turned the musician into a painter. And the painter turned the mid-western landscape into dramatic tone-poems. Schwartz has a remarkable facility for painting textures. But while he is transforming "the American Scene" (for which he has no special affection) into what Mr. Rich praisefully calls "a land of Schwartz's brooding invention," he uses his aptitude to transform all sur-

faces and matters into other kinds of matter.

In his several abstractions (called *Symphonic Forms*) such license seems perfectly reasonable and the textures are often more pleasurable, even, than the hypothetical forms he conjures. But the virtuosity of which the painter's brush is capable, and the electric color his palette gives off, seem strangely applied to such humdrum subjects as stores, mining shacks, factory smoke and old men's beards.

Mr. Rich calls the "movement," indicated by Schwartz's painting, "a re-awakened Romanticism." It's that, perhaps, or maybe just Schwartz's way of realizing Diaghilev's prediction.—M. R.

K. D. Jewell Joins Red Cross

Kester D. Jewell, acting director of the Worcester Art Museum, has joined the Field Service of the American Red Cross. His position has been taken by Louisa Dresser.

Dutch Art Frauds

IMAGINE the Nazis being sensitive to fraud. But sales of "half-baked masterpieces" and downright fraud in authentication have reached such a stage in occupied Holland that even the Nazi-controlled propaganda agencies are issuing warning against today's market, according to information from the Netherlands Information Bureau.

The Low Countries share our war-time shortage of consumer and luxury goods, so that even that little money which is available has little on which it can be expended. Stagnation of the Stock Exchange and barriers placed in the way of real estate and other financial transactions have turned "investment" money to the art market.

Attic-rummaging has turned up a plethora of inferior painting, notably of the so-called romantic school represented by little known 18th century artists such as Spoher and Leikert. One hundred guilders, about \$100, used to be high price for their work; today's market brings a thousand.

The Amsterdam *Algemeen Handelsblad* warns that "these romantics will remain unknown and unmarketable except in Germany." Even there, it continues, "the fantastic prices that are now being paid will not be maintained. The present trend is wholly unhealthy and those who are spending large amounts of money for half-baked 'masterpieces' will suffer severe losses after the war."

The faking of signatures has gone on to such an extent that attributions to "an unknown master" will change before the next auction to names such as P. R. Saendram, B. C. Koekoek, Willem Maris, Springer and Van Stalten. This was pointed out by the Nazi Hilversum radio on November 10 in an analysis of auction catalogues. The broadcast ended with a warning not to be misled by such "fine-sounding" names.

Paints the Wasteland

No one who sees glamorous Margaret Spahr, and hears her speak could be in the least surprised to know that she has had a Hollywood career. That she has known since she was six the remote recesses of the deserts of the Southwest, which are depicted in the paintings she is now showing at the Bonestell Gallery, might be an incongruous succession of facts, were it not so typically American.

One of Miss Spahr's earliest recollections is of living in a town of 150 population, mostly Mexican, in the middle of the Mojave Desert. Later she studied art and exhibited in Paris; traveled, painted and exhibited in Greece. Two years ago she returned to paint her first love, the wasteland.

No less than three canvases in the current exhibition have as their subject different arrangements of the cylindrical, mesa-like rocks of Monument Valley, Arizona. *Indian Mission, New Mexico* is simply portrayed at dusk against a Chirico green sky. *El Capitan in Death Valley*, the Garden of the Gods, the California coast at La Jolla are some of the other scenes painted in the cool blues of early morning, the washed out color of midday, the deep blue greens of evening.—J. G.

NEWHOUSE GALLERIES

Paintings

Beginning Dec. 13

ANGNA ENTERS

15 EAST 57th STREET, NEW YORK

Degree of Sanity

INSANE, NATURAL OR SURREALISTIC, the question is not which you like best, because like or not, all are probably here to stay. But at the Art of This Century in New York this month one may see examples of the art of the insane, the art of nature, and the art of the surrealist exhibited together. Until this exhibition, we wouldn't have known that the differences between them were so fine. But according to a legend prepared by the gallery, there are elements common to all three which make their works significant.

Exhibited, are Nature's sculptures: twisted driftwood and petrified tree roots; rotting bones, skeletons and jaw bones with teeth. Nature, to be artist, must have "an optically intelligent collaborator who discovers the significance of a suggestive object and isolates it," says the gallery—which means: brings it in and mounts it for exhibition.

Insane patients who paint pictures make very formal, very much elaborated pictures. A few of those exhibited look like work by children, and some have boogey men in them. But for the most part, each project is carried through to orderly conclusion like the zodiac chart in watercolor and the picture of the Sphinx.

"The insane artist is literal. He intends no metaphor, no pictorial double meanings; everything set down is, for him, reality and as such, inevitable," the gallery again explains. We find insane artists far more pictorial than the surrealists shown in an adjoining room. For while among the gouaches and drawings by Matta, Ernst, Masson, Miro, Tanguy and Pollock there is scarcely one recognizable object, some of the unnamed "confined" artists make very droll sketches. There's one cartoon of a smoker, dressed as a court fool, who has pipes fastened all over his costume and whose feet are inextricably caught in a little brown jug. Also a delicate drawing of a chalice rising from the breast of a Grecian male figure lying prone and between whose feet nestles a crucifix.

This show, it seems to me, should not be offered for artistic evaluation. It is definitely one for a psychiatrist to muse on and to make notes from. Practically all I got out of it was to like the bone and wood sculptures of Nature better than the Calder stables, now that they've been shown side by side; and to object mentally to the classification of Paul Klee, Miro and Calder as surrealists, all of whom I have always maintained were not.—M. R.

New Cleveland Gallery

The new Ten Thirty Gallery has opened its doors at 1030 Euclid Avenue, Cleveland, with a group showing of the work of 45 Cleveland artists. This initial exhibition includes oils, watercolors, sculpture, prints and crafts by such artists as Carl Gaertner, Lawrence Blazey, Wray Manning and Paul Travis. Attention will be paid to gifted young hopefuls whose work the gallery thinks merits attention.

Although this conveniently located gallery plans to import outstanding exhibitions, they will maintain at all times a collection of local work.



Dorothy Arzner, Marcel Vertes and Edward G. Robinson
Discuss the Portrait of Mr. John of John-Fredericks

Film Colony Appraises Art of Marcel Vertes

MARCEL VERTES, Hungarian-born painter of Paris, fashionable portraitist and designer for the Ballet Russe de Monte Carlo, was recently brought to Hollywood by Columbia Pictures to design sets for a color film dealing with actors in the London blitz. As part of his welcome to the West Coast, Vertes is being accorded a one-man show of his paintings at the Los Angeles galleries of Dalzell Hatfield (until Dec. 24). Equestriennes of the circus, portraits and ballet scenes dominate the show.

Wrote Arthur Millier, critic of the Los Angeles Times: "Those who know Vertes only through his fashion pictures in national magazines may be surprised at the absence of 'chic' in his easel pictures. The exhibition reveals him as

a sound painter who works with taste, discretion and feeling and underlays his seemingly casual efforts with fine drawing.

"One turns to this artist's draftsman-ship with especial pleasure. It is not the frozen drawing of the academician but the living line of a romantic painter eager to capture movement and feeling."

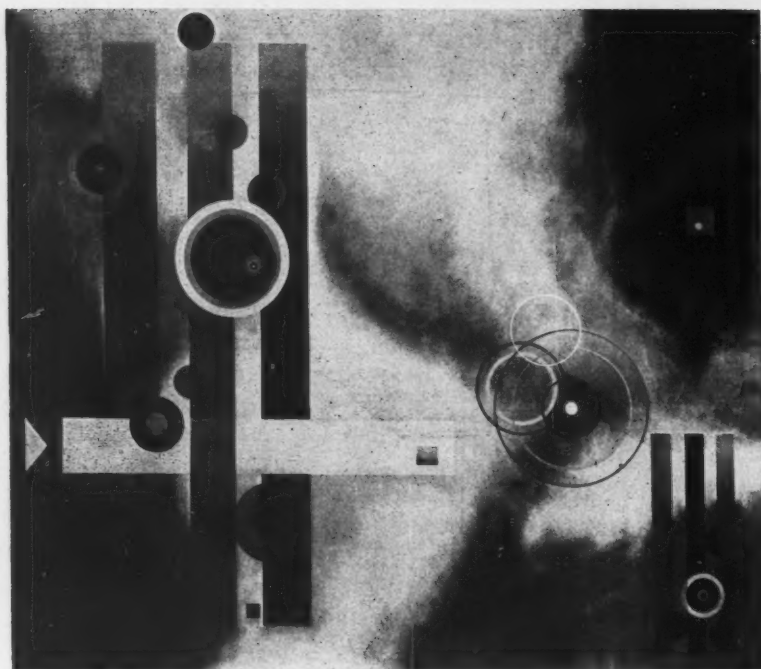
Dalzell Hatfield openings are usually attended by large numbers of leaders from the social, art and film circles of Los Angeles. The Vertes opening was no exception. The above halftone shows Dorothy Arzner, Hollywood's only woman motion picture director, with Vertes and Edward G. Robinson viewing the artist's portrait of Mr. John of John-Fredericks, noted hat designers.

"HONEST AMERICAN," A. F. TAIT, N.A. ORIGINAL OIL PAINTED FOR CURRIER & IVES, 1861



"Life on the Prairie, the Buffalo Hunt."
Signed & dated A. F. Tait, 1861, 24" x 36".

Harry Shaw Newman
The OLD PRINT SHOP
150 LEXINGTON AVE. at 30th ST.
ASHland 4-3950 Est. 1898



Allegro: ROLPH SCARLETT

Rolph Scarlett, Factless Precisionist

ONTARIO-BORN Rolph Scarlett has for some time, like many other artists, been spending full working days making precision instruments for Uncle Sam. But that didn't prevent his contributing ten sizable canvases to the current Loan Exhibition at the Museum of Non-Objective Painting, with which he has been associated since its beginnings. The Museum is located at 24 East 54th St. and is open daily except Monday 10 to 6, Sundays 12 to 6.

It was on a business trip abroad in 1922 that the artist first encountered the work of Kandinsky. "Here", he says, "was conclusive proof that one could express oneself creatively and beautifully without the deadening restrictions of copying the world of fact.

In the years that followed, I devoted as much time as I possibly could to the exploration of myself as a non-objective artist."

From the look of his new work now showing on the Museum's third floor, non-objectivist Scarlett's exploration has been quite successful. From the therapeutic disciplinary use of absolute forms (the balanced and rhythmic arrangements of triangles, rectangles, circles and squares), he has proceeded toward the more lyrical and emotional forms he first so admired in Kandinsky. In between, are some interesting combinations.

It is easy to go dancing on the Milky Way while looking at some of Mr. Scarlett's paintings.—J. G.

FRENCH AND AMERICAN PAINTINGS

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NEW YORK CITY

Connecticut's Print

SINCE 1937 the Connecticut Academy of Fine Arts has chosen an artist to etch a plate for presentation to its sustaining membership. The Council votes the artist not only honor and recognition of excellence in his craft, but an outright grant of \$100, plus the expense of pulling proof.

Young Reynold H. Weidnaar, chosen to do the 1944 print, feels a bit humble in the presence of such eminent predecessors as Eugene Higgins and Stow Wengenroth. But a brief glance at the list of museums which own his work, the press clippings on his many and well scattered exhibitions, and a list of the awards he has received would indicate that he has little reason to be.

This 27-year-old artist has been out of the Kansas City Art Institute only a little more than three years. During this time he has received two prizes from the Society of American Etchers Miniature Exhibitions, one from the Connecticut Academy of Fine Arts, and an honorable mention from the Society of American Etchers this fall.

Leila Mechlin, of the *Washington Star*, wrote of his exhibition last spring at the National Museum: "What is most striking about Mr. Weidnaar's work is his sense of the dramatic and the manner in which he gives it expression. This does not mean that Mr. Weidnaar dramatizes his subjects deliberately; they never appear forced, but they possess the essence of the drama of life, and that in a very large measure."

The Connecticut Academy's plate "depicts a haying scene at the crucial moment when wagons sink dangerously into muddy ruts."

Three Artists in Four Media

By fortunate happenstance, rather than design, two of the Studio Guild's current exhibitors are from Santa Fe and give a picture of the southwest country, its Indians and some of their customs.

Foster H. Hyatt shows six watercolors of the desert and adobe country; paints sentinel rocks and giant cactus in sparkling color; Indian pueblos in strong white sunlight and deep purple shadows.

Patricia Ferdon's drawings might be mistaken for lithographs from across a room. She works with eight grades of lead, kneaded erasers and rubbing rags to depict heads of Indians, Mexicans, a Franciscan monk. Miss Ferdon also shows six opaque watercolors executed in poster technique, the most interesting of which deal with Indian ritual costumes and dances.

Lily Baker Young of Manhasset exhibits pleasant, conventional landscapes and flower paintings in oil.—J. G.

Drawing and the Armed Forces

The Albany Institute of History and Art announces its fourth American Drawing Annual. This year the competitive exhibition will be limited to men and women in the armed forces, who may submit as many as five drawings to the jury for consideration. There will be no prizes, but in past years sales have been high. Entries must reach the Albany Institute by Feb. 4. See page 30.

Without Glass

TO OVERCOME the objection Museums have to handling watercolors in large numbers, packed and shipped with breakable glass and narrow frames, the American Watercolor Society has originated a splendid scheme for circulating a show by members of the Society. It should find many takers among museums around the country.

Watercolors, by active members only, are being solicited for a "Rotary Group" organized under Roy Brown, president of the Society. The paintings are to be sent or brought unframed, but strongly backed for greater protection when handling in transit, to the National Academy Galleries, 1083 Fifth Avenue, on Thursday, January 13. They are to come within the price range of \$20 to \$50, and be of either of two standard sizes: 18" x 20" or 20" x 24". The museums that receive the Rotary Group will mount them under glass when showing them.

Examples from the Rotary Group will be shown in the Library of the National Academy Galleries during the February exhibition of the American Watercolor Society annual.

Christmas Show at Vose

BOSTON: During December the Vose Galleries are offering a collection of 19th century French, British and American paintings and prints to tempt the Christmas collector. Well represented is the early landscape school, with canvases by Alexander Wynant, William Hart, John F. Kensett and others. A small Blakelock, for example, *Girl With Fan*, may be had for \$40 and a pair of J. Enneking's landscapes at \$18 each. Other tempting exhibits are a strong *Portrait of Mrs. Two Youngmen*, Indian matriarch, by Kathryn Leighton, a luminous *Afternoon Light* by Abbot Graves, and landscapes by Dupre, Corot and Henri Harpignies.

But perhaps the most irresistible canvas is an anonymous American fantasy titled *Raccoons Dancing*. This gleeful work is of early century vintage and reveals a group of uninhibited raccoons at play, a delightful bit of frivolity in a Disney vein.—JUDITH KAYE REED.



Winter Evening: ARTIST UNKNOWN

"Honest American" Winter Scenes

FROM the number of pictures out on loan to the Romantic show at the Museum of Modern Art, one might almost wonder that the Old Print Shop had enough left for a special exhibition of its own. But it has (and there's more in the stock rooms, we are assured) as one may see by the December exhibition of *Winter Scenes*.

This subject show in the new painting gallery upstairs represents all manner of techniques, and is loaded with warmth and charm despite the chilly subject matter. Children and grownups skate merrily, build bonfires beside icy ponds, gallop about in horse drawn sleighs in a day happily less complicated than our own. The only reminder of war is a painting of Washington at Valley Forge, done after the fact, around 1830, by an unknown primitive.

One well painted canvas by academician Thomas Doughty shows Madison, New Jersey, when it consisted of little

more than a roadside tavern. In the carefully delineated *Union College, Schenectady*, the work of another unnamed primitive perspective, which pulls first to the left and then to the right, only adds to its interest. Currier & Ives made a print from Tate's *Buffalo Hunt*.

The Old Print Shop, which has been operating continuously since 1898, has made one change in physical appearance during the 45 years of its existence: it has installed a vertical filing system for prints. Harry Shaw Newman, who took over the business some 15 years ago, has carefully preserved the authentic 19th Century flavor which forms such a suitable background for his wares. By virtue of natural association, this establishment became the successors to Currier & Ives. Mail from all over the country addressed to the late printmakers is delivered to them and they now have a listing in the telephone directory under that name.—J. G.

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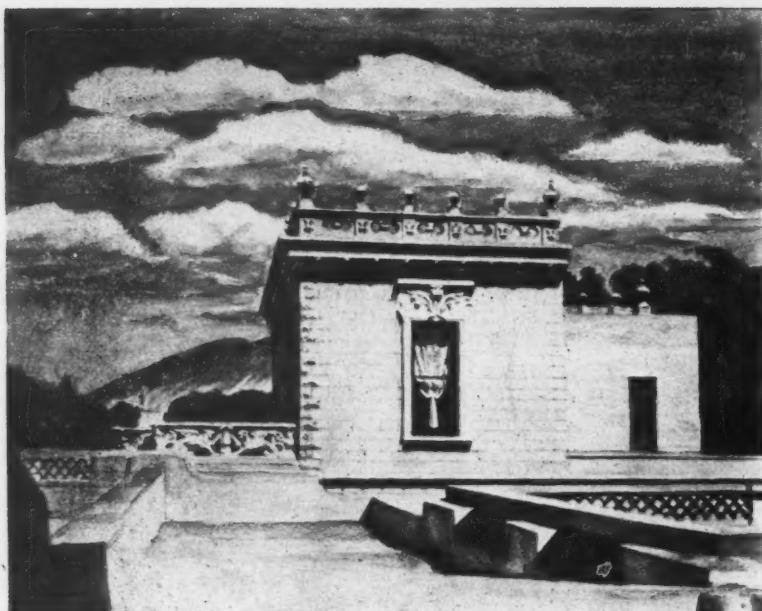
E. & A. Silberman Galleries

PAINTINGS—OBJECTS OF ART

32 East 57th Street

New York, N. Y.

December 15, 1943



Saltillo Mansion: EDWARD HOPPER (Watercolor)

New Watercolors by Edward Hopper

BECAUSE one can count, generally, on seeing paintings by Edward Hopper in all big annuals of importance and in theme shows of almost all kinds, it is hard to realize that Hopper's output is so slow and/or spasmodic, that it has been something like 12 years since he held an exhibition of all new pictures.

This month, through December 23, the Rehn Galleries in New York are showing ten new watercolors by Hopper, six of which were made in Monterrey and Saltillo during a recent sojourn in Mexico.

Ramparts ran all around his Saltillo windows and afforded a smart rooftop view of sharp shadows and lively color, arranged around a flue that might have

grown from any city roof. But looking the other way, a mansion of symmetrical architecture, a centered window with curtain tied in center, made one of his most attractive pictures. The Sierra Madres are very blue on their shadowed sides.

The Brooklyn Museum bought Hopper's watercolor of the *Shoshone Cliffs* of Wyoming, an enormous formation of glacial rocks. On the *Oregon Coast*, he paused for just one painting, a cliff grown with golden grain above a stretch of coastal sand. *Four Dead Trees* is a shining landscape featuring cirrus clouds on a blue day; and *Cobb's House* is a Cape Cod scene. There still is nowhere here, the wonderfully simple and

sharp light Hopper has used so tellingly in oils, to portray a fading era of architecture known specifically to New York.—M. R.

Bueb via Dufy

It was the morning before I saw the exhibition of watercolors by Franz Bueb at the Carstairs Gallery, that I happened to remark to two artists that of all professional people, painters, in my estimation, were the most generous towards each other. Architects, I said, were not. I have never heard one building designer say to another, "It is magnificent how that building functions. You solved that problem as few others could have done it and better than I myself might have done." But many times I hear among artists words of this sort. One will say, "That's a fine picture you have at the Whitney, old man. If I could paint red rust on oil tanks like you can!" and the praised will answer, "Ah, but the flesh tones in that little nude of yours! How do you do that?"

Now, artist Douglas Brown wrote the foreword in the catalog of artist Franz Bueb's debut show of watercolors. And the praise that is there will never be matched by any critic. For while Brown admires Bueb for doing what he cannot do, Bueb does what he can do, which is mimic Dufy as closely as possible. Four of his paintings are so close to the Frenchman's manner of painting race tracks, palm trees, southern scenes, and tennis matches, that it can be supposed they were made to sell in place of Dufy where there was not money enough to buy the French pictures of greater (and prior) fame.

Unless aware that counterfeits were going around, one might quite naturally mistake them for Dufy's pictures of Deauville, Nice and Epsom. Yet, no charlatanism is intended for they are clearly signed *Bueb* and are labeled: *Warrenton Horse Show*, *Southampton Semi-Finals*, *Washington Square*, etc. That they have charm, you have gathered from the foregoing description. More praise than that, I cannot give them. But hear what his fellow-artist says:

"Franz Bueb learned a journeyman's respect for good pigment laid on right. The panoramic sweep of his vision—even the somewhat deliberate charm and bravura design—are not accidents of mere temperament. Bueb is drunken with distance; with freedom, with the near and far, and with himself. He brings to watercolor and the fashionable world of subject matter (recalling Dufy) an athleticism developed by truly Herculean labor and Spartan discipline. He identifies himself with the violence of Spring." —M. R.

Springfield Local

The 25th annual exhibition by members of the Springfield (Mass.) Art League is being held until Dec. 26 at the George Walter Vincent Smith Art Gallery. Jurors this year were: Elizabeth McCausland, critic of the *Springfield Sunday Union-Republican* and art professor at Sarah Lawrence College; Georges Schreiber, painter; and Eugene Higgins, painter and etcher.



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"Trees Along the River"

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AMBASSADOR HOTEL

LOS ANGELES



Cameron Booth, best known for his paintings of Western life, has been appointed guest instructor at the University of Texas, succeeding Howard Cook, who is now acting as war-artist for Collier's. He will start his new duties Jan. 10, bringing to the position rich experience as creative artist and teacher. Currently, until Dec. 24, Booth is holding a one-man show at the Mortimer Brandt Galleries in New York where Saturday Afternoon, reproduced above, now hangs. One of Booth's well designed canvases has been bought by an important Midwest museum.

Raoul Dufy Among His Contemporaries

AROUND the personal appeal of Raoul Dufy, the Bignou Galleries have taken occasion to hang throughout December, a number of fine pictures by French artists of the day. Seven of the pictures have not been exhibited in New York before and it is with gratification that we learn of Andre Derain's *Le Couvent des Capucins*, a classical and quietly dark green landscape painted in 1924. Another, Joan Miro's painting, *Bouquet au Vase de Chine*, is a most interesting early work (1918), an objective rendition of these objects broken into faceted planes and set upon a brightly striped silk runner.

Jean Lurcat's *Spanish Landscape* is a desert on fire, if such can be. Smoke, the zigzag of embattlements and bloody-colored sand are made into an arrangement recognizable immediately as that of Lurcat. But as much can be said of each of these pictures.

Who else but Rouault painted the head of the little circus girl; or but Dufy, the big *Atelier de l'Artiste* with pink and blue walls, casement windows and gaily indicated properties of an artist's work room; who but Soutine, responsible for the melée of trees and rocks in a haunted landscape?

Both Modigliani's *La Belle Chocola-*

tiere and Picasso's *Dora Maar* are smiling, Dora doing it twice—once fully, and once in profile. The Utrillo chosen is of a black cathedral against an evening sky; Vuillard's is the familiar bouquet of fuchias; Matisse's a pastel of a reclining nude. Well known to New York is Dufy's *Golfe Juan* of the bold blue sky and water, screened by a bold red tree. But newly shown is his *Le Modèle Hindou*, in which he touches hands with Matisse for as nice a use of things Oriental as we have seen. —M. R.

Bought by Arkell

Through the Macbeth Gallery of New York, Bartlett Arkell has just purchased two paintings by Robert Strong Woodward for the permanent collection of the Canajoharie Art Museum. The paintings are *The Desk Corner* and *Mrs. Keach's Store*.

The Desk Corner is one of the artist's most recent canvases, and was publicly shown only once, at the Guild of Boston Artists in the early summer, before Mr. Arkell spotted it at Macbeth. *Mrs. Keach's Store* was painted some years ago and has been included in important national exhibitions.

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FIFTY-SEVENTH STREET IN REVIEW

By MAUDE RILEY

THE WILLARD GALLERY this month is reviewing its seven years of life with an exhibition of at least one example by each of the 20 artists it has presented in feature shows since its opening in 1936 when it was known as the East River Gallery.

Paintings by Feininger, Ben-Zion, Akiba, Loren MacIver, David Sorter, and a sculpture by David Smith, are the same pieces that were shown during the first year, seven years ago. It is interesting to see that, as the gallery developed personality and chose its art and artists from the rich supply afforded by such a center of culture as New York, it followed a pattern that seemed to be set from the start. Those whose painting, sculpture and constructions received sympathetic handling at the hands of Marion Willard might be classified as artists who paint subconscious impulses in an abstract manner. No one has devised a name for this but if and when someone does, it will be welcome and well-used as of course a great deal of painting today is of this nature. Many call it fantasy but that doesn't always fit; some say it is a form that stems direct from Klee.

The principals who re-assemble for a concerted bow are: Toni Hughes, Charles Smith, Ralph Rosenborg, Essman, Varda, Donald Forbes, John Fern, Gina Knee, Stanley Hayter, Richard Pousette-Dart, Morris Graves, Lee Gatch and Herbert Bayer, besides the six named above.

Israel Litwak Develops

I don't know when I've been privileged to see so full a realization as has come to the art of Israel Litwak, old man of Brooklyn. Six years ago, when he was 67, his occupation having failed to continue, he took up making pictures with wax crayons. In true amateur manner and with disarming simplicity, he made city views, zoos and botanical gardens, landscaped city

residences and—the White House. He talked art in those days (his art). And few at the Brooklyn Museum, and few anywhere, could talk with him; for his work was rumbling and did not reveal what was in his mind, and his knowledge of art and artists was limited.

I saw those little pictures then, and was prepared to see more of them when summoned to the New Art Circle to an Israel Litwak exhibition. But what hangs there throughout this month is a richly realized lot of canvases, painted with oil paint like the best of artists do, and colorfully so coordinate that they are bound to clear up a lot of things for wavering colorists. Many are coming to see.

Litwak's subjects are of city and farm. He has painted the approach to Triboro Bridge; both sides of the Hudson River with commuting trains, boats, suburban residences, skyscrapers, and people lining the walks on the riverside. And he has gone about each with all the assurance of a veteran, laying his color in predetermined spaces and in hues that stimulate far more than the eye, so joyous an effect do they make.

Tschacbasov at A. C. A.

Nahum Tschacbasov is holding an exhibition of 31 emotional paintings at the A. C. A. Gallery through December 18, his seventh one-man show, the first of which was held in Paris in 1934. There is a recurrence of doves of peace, planets and suns, children, dogs and horses in these vigorous and imaginative landscapes and interiors; there is compassion and pity and hope and praise for the wonders of the earth.

Perhaps Tschacbasov has spoken for many artists when he has written in his catalog: "Our basic struggles as human beings need not blind our sensibility to the strangeness of reality, which has become prosaic to the weary, but a vital source of creation to the artist."

From reality (extensive Oklahoma country which he has recently seen), Tschacbasov has created some exciting landscapes. He has painted two to six suns or moons in most of his "creations" built on farming mountain country; but the solar system does not take over the land. For farm animals, man-planted orchards, and children with balloons, are everywhere in possession of the scene, lending animation and *raison d'être* to each picture.

Tschacbasov paints "strangeness," as he says, and is even surrealist in several canvases. But his exaggerations seem only to intensify the feeling of plenty, of close companionship within families, of fish, fruit, bounteous growth, and the dreams and hopes of youth. The rounds and circles that all his forms seem to dissolve into, speak of fertility; while the ornamental flowering tendrils, used formally in several portraits, carry with them a traditionally sobering effect.

Seven of these paintings were sold during the week preceding the formal opening of the exhibition.



Hope Chest: TSCHACBASOV. At A. C. A. Gallery to Dec. 18

Elenor Lust on Her Own

Elenor Lust, who heads the gallery Norlyst, is unusual in her rôle of gallery director in that she paints pictures herself which are in no way behind the standards she holds for the artists she advocates. At present, the gallery is occupied with showing Miss Lust's paintings, half of which are portraits, the other half "nostalgic childhood landscapes".

But the show is all of a piece, really, for the lonesome spirit of childhood is painted as wraith-like figures and two of the portraits are of the Ernst family, Max and son Jimmy. Though Surrealist Max got Miss Lust's undivided conscious attention during the making of this excellent portrait, he might have been responsible for starting the subconscious recollections of her own childhood, which resulted in the landscapes on the other side of the room. Ernst has a way of doing this, they say.

With the exception of *John Boles*, who sat for Miss Lust so that she might paint "the twinkle in his eye", her portraits of *Paula Laurence* in one of her fine headresses above smoldering eyes, that of *Efrem Kurtz* before a smokey blue background, the angelic *Erika* in two versions, and *John Selby* with the nicest face of them all, are all a sitter could want who values his potentialities above the mask he turns to the world.

Vermont Landscape

Katharine Sturgis, native of West Dover, Vt., is seen this month in her first solo show at the Kraushaar Galleries in New York. Miss Sturgis doesn't see Vermont as a ready-made succession of green and picturesque landscapes, as most painters of that region do. Although there's intimacy in her views of clustered farm buildings, tucked in the rolling plains of Vermont mountain country, it is an artistic intimacy. You and she, the country you both know, and the pen held lightly in her hand, contrive together to speak only of those elements that mean the place, and the time of day or season, and to put them down with no further elaborations.

Her pictures, done in Rembrandt-like pen traceries and wash, or in all-wash with brush, or lightly penciled, are much more nearly paintings than drawings. Several are of Virginia country in the hot season, and one is of Stonington, Maine—a fir and pine-covered island that looks to the sea. Miss Sturgis spares us the pain of familiarity (which is the sugar content of all picturesqueness). But it is obvious that her familiarity with the scenes she depicts is thorough—else she could not have extracted, with such flavourous selection, the poesy she sensed in these scenes.

Hubert Landau of Paris

Hubert Landau lived and worked in Paris, we are told, alongside of Matisse, Bonnard, Rouault and Picasso and it is clear that he knows his craft and the tradition behind all painting. For his pictures, though not so distinctive as the work of these Frenchmen, is as sound. In the exhibition of his work at the Lilienfeld Galleries this month, where he is introduced to New York with a note of appreciation by H. Siem-



Max Ernst: ELENOR LUST
Norlyst Gallery to Dec. 25

sen, successor to Meier-Graefe on the *Frankfurter Zeitung*, are to be seen many fine flower studies and still lifes, portraits, and numerous landscapes made on Fire Island.

The tenuous strip of sand that composes this south-of-Long-Island summer resort is of interest to the painter for its migratory habitation. The wood frame houses erected among its dunes, and lining its endless board walks, hum with summer life, which seems mostly composed of full clothes lines hung with bright summer garments.

Among Landau's portraits are a *Negro Girl* and a *Negro Boy*, both painted with directness to produce dignified likenesses; *Mrs. John Haelen*, dressed in white and wearing a straw garden hat. But of the aggregation, it is to the *Dahlia and Peaches*, the *Pink Roses* and *Country Bouquet* that one turns again for their quality and the apparent ardor with which they were painted.

To Take Home

TWO GALLERIES devoted to American art have, as befits the season, selected paintings by their best artists of a size and quality that makes them suitable for hanging at home. This means that the Ryders, Homers, Hassams, Innesses, Lawsons, etc., each of them offers, and the pictures by living artists they separately represent, are not of the show-picture genre, but are intimate and friendly.

The Babcock Galleries, and the Milch Galleries, are the scenes of these special holiday shows. The rôle of comparative shopper did not endure through our visits to these exhibitions so we cannot

[Please turn to page 30]

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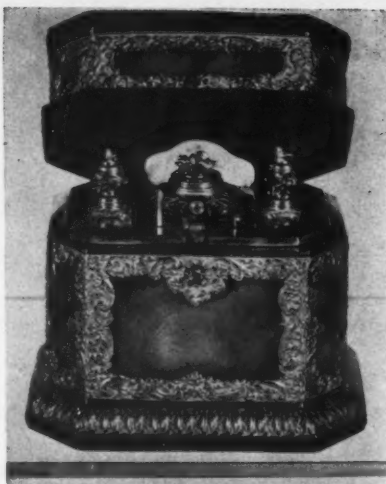
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George III Chased Gold and Striated
Agate Necessaire. In Morgan Sale

Morgan Art Sale

SALE OF PART I of the collection of objects of art and furniture from the estate of the late J. P. Morgan will run from January 6 through 8, at the Parke-Bernet Galleries. These properties, collected by three generations of America's most famous banking family, were removed from the Morgan residences at 231 Madison Avenue and at Glen Cove, Long Island.

The bulk of the collection was made by the senior J. Pierpont Morgan, purchasing through dealers in this country, England and Europe, rather than from private owners. A notable exception is the collection, assembled by Junius S. Morgan, founder of the banking line, of Chelsea figurine scent bottles. These items, of the 1745-70 period, came from the early Morgan home in London.

High spots of the first auction session are the *famille verte* and *famille rose* porcelains of the K'ang Hsi and Yung Cheng dynasties. The Battersea enamels, last exhibited to the public at the Metropolitan Museum in 1914-1915, are included in the second session. A *famille rose* "Oriental Lowenstoff" porcelain bowl was supposed to have been used at the christening of George Washington. A pair of Flight Worcester blue and gold porcelain plates were part of a service executed for presentation to Lord Nelson, with portraits of Lady Hamilton.

The most important portion of the collection is the 18th century Sèvres porcelains, reserved for the third session. A very rare and fabulously valuable Louis XV Sèvres gold and green vase in the form of a ship, and executed by goldsmith Duplessis, was once in the collection of the Earl of Coventry, later belonged to the Earl of Dudley. A pair of vases from the famous Sèvres service created by Le Bel aîné and Catrice for Madame du Barry, display her monogram.

Karl Fabergé, court goldsmith and jeweler to Czars Alexander III and Nicholas II made the Russian gold, mother of pearl and enamel model of a sedan chair. A George III chased gold and striated agate *necessaire*, fitted with a watch, and gold mounted scent flasks

with enamel bird stoppers, among other things, is said to have belonged to Marie Antoinette. Another notable *necessaire* of jewels on enameled gold was the work of Johann Dinglinger, court goldsmith to Augustus of Saxony, and the greatest German craftsman of the early 18th century.

Many of these items were included in the J. Pierpont Morgan Loan Exhibition at the Metropolitan in 1914-15.

Also included in the sale are English mezzotints and engravings, some from the Royal Collection, Windsor. French furniture includes a selection of 18th century cabinet work, with three examples by Pierre Roussel, Charles Topino, and Pierre Mewesen. Featured in the English and American furniture section, is a group of Georgian cabinetwork.

The exhibition, starting December 30, will be open from 2 to 5 on New Year's day, and continues to date of sale. The dates for Part II of this sale are as yet unannounced, but it will probably take place sometime in March, and be similar in character to Part I.

Auction Calendar

December 17 and 18, Friday and Saturday afternoons, Parke-Bernet Galleries: from Mrs. Philip G. McFadden: Tapestries, sculptures, paintings, china, Oriental rugs. Now on exhibition.

December 17 and 18, Friday and Saturday afternoons, Kende Galleries of Gimbel Brothers: from W. Kenneth Watkins, Mrs. Harold Leinbach: Glass, porcelain, sculptures, neo-Columbian pottery, early Greek and Far Eastern art, Oriental rugs, textiles, drawings and paintings. Now on exhibition.

January 6, 7 and 8, Thursday, Friday and Saturday afternoons, Parke-Bernet Galleries: from J. P. Morgan collection: French 18th century porcelains, Bibelots including three 18th century *necessaires*, Chelsea porcelain scent bottles 1745-70, English mezzotint, stipple and line engravings, French Louis XV furniture, English and American furniture, Chinese twelve-fold coromandel lacquer screen, Chinese porcelain and semi-precious mineral carvings. Exhibition from December 30 to January 6, including New Year's Day 2:00-5:00 P.M.

January 10 and 11, Monday and Tuesday afternoons and evenings, Parke-Bernet Galleries: library of Charles C. Kalbfleisch: Manuscripts, Early printed books, Bibles, Books of Prayer, Service books, Greek and Latin classics, Later literature, English and foreign. Exhibition from December 30 to January 9, including New Year's Day 2:00-5:00 P.M.

The Auction Mart

Paintings

Rembrandt Peale: Bust Portrait of Washington (P. Sterns) Private Collector	\$3,600.00
Isabey: Madame Bocher (P.B. Walters)	
M. A. Linah, Agt.	625.00
John Lewis Brown: The Meet (P.B. Walters) Private Collector	750.00
Alma-Tadema: Mediterranean Terrace (P.B. Walters) Findlay Galleries	700.00
James Peale: Still Life (P. Sterns) Private Collector	500.00

Silver

Two Pair George II Wrought Silver Sauce Boats (P.B. Walters) E. Holt	\$2,000.00
24 George I Scottish Silver Plates (P.B. Walters) Vardi, Inc.	1,400.00
George II Wrought and Ajoure Silver Cake Basket (P.B. Walters) L. J. Marion, Agt.	1,000.00

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Point de Venise and Point de Burano Table Cloth (P.B. Walters) S. E. Munyer	\$1,075.00
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Jewelry

Emerald, Diamond, Platinum and Gold Mounted Bag (P.B. Walters) Joseph Brenner	\$2,800.00
Enameled Gold and Ivory Pendant (P.B. Walters) Milton Schepps	2,000.00
Neo-Byzantine Gold and Cloisonné Enamel Votive Plaque (P.B. Walters) Private Collector	2,000.00

Soldier Sculpture

ONE may well be startled by the amount of talent visible in the Clay Club's first full exhibition of Sculpture by Servicemen current at this 8th Street gallery. For the vast majority of the 45 sculptors showing 100 pieces had never touched clay or a chisel before. The two-year-old Sculptor's Canteen as Clay Club calls its servicemen activities, boasts a membership of officers and enlisted men from all branches of the service. Since its inception, hundreds of embryo artists have spent brief passes, leaves and furloughs modeling in clay, chiseling wood or stone, furnished by the Club which even supplies smocks and instruction for those who want it.

"I would like to make a head that looks like a potato and call it *KP*," was the nameless soldier's solemn response to director Dorothea Denslow's query as to what he wanted to do. He did, in a first and only one-evening encounter with clay. *KP* is unmistakably an Irish potato man. Coast Guardsman Pat McKnite played the bass fiddle before the war, but sculpture is his serious true love now and forever. His big gunner's mate, loading a shell, stops every man in a blue uniform who sees it. The canteen has watched Hi Pershitz, who contributed the strong hook-nosed head of *Long John Silver*, come up through the ranks. A Lieutenant now, he still sweeps up his part of the studio. Many people have tried to buy Cpl. Hy Snell's animated mahogany sailor boy, but he won't sell. Stationed in

Delaware now, he comes up about once a month on a two-day pass, gets something started and takes it back to camp to finish.

One of two professional sculptors in the show received the Purple Heart in the Tunisian campaign and got a bad case of jitters along with his citation. The small, prone, flowing figure he exhibits is moving and beautiful—it also served to patch up his nerves.

Roland Hellman's *Newsboy* shows talent and flexibility. Yeoman Johnny Robinson who contributes rhythmic dancers, is stationed near enough to make the Club his second home.

This unique exhibition includes surprising variety in size, subject, media and treatment. There is little that is completely academic or completely abstract, nothing that is just pretty. War subjects are few, and good humor is constant. There is more creative quality and technical competence than one would have any reason to expect at this canteen which will probably produce more than one post-war sculptor, and give to a great many others a healthy hobby for life.—J. G.

Laura Coombs Hills

BOSTON: On view through Dec. 18 at the Guild of Boston Artists are floral pastels by Boston's "grand old lady," 84-year-old Laura Coombs Hills, who began drawing flowers 25 years ago after a successful career as a miniaturist. The 29 exhibits of as many flowers indicate she knows her medium well.

Kende Sells Rare Glass

PRE-CHRISTIAN glass and pottery of the Graeco-Roman period, and pre-Columbian pottery of the Americas, are the featured items in the Kende Galleries Gimbel Brothers auction scheduled for the afternoon of December 17-18. The properties in the sale are from collections of W. Kenneth Watkins of Larchmont, N. Y., and Mrs. Harold Leinbach of Reading, Penna., with some private additions.

Libation cups, ointment bottle, phials and vases are included among glass items; Tiffany and English glasses are also up for sale. The pre-Columbian pottery collection lists bowls, spoons, jugs and other utilitarian pieces with interesting glazes in black, brown and red.

Other objects are Chinese carved ivories, three Tang figures, and 18th Century wood carved goddess. A Parthian turquoise pottery vase is from the 3rd-4th Century A. D. There is also a collection of African carved figures and some Grecian pottery vases dating back to 400 B.C.

Furniture includes a three-section Hepplewhite mahogany dining table (1820), Chippendale sidechairs and a pair of American curly maple sidechairs (1820), a Charles I oak cabinet (17th Century), an English walnut sofa table, and a 17th Century carved Italian walnut chest.

Exhibition, which begins December 13, will continue daily except Sundays, to the date of sale.

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The Field of American Art Education

Chicago's "Bauhaus"

THE SCHOOL OF DESIGN in Chicago, next-of-kin to the late famous Bauhaus of pre-Nazi Germany, is holding a varied and interesting exhibition by faculty and students, highlighting the accomplishments of the school during its six years in the Midwest capital. The exhibition shows how in the beginning the School emphasized the design of practical objects, because "people were less oriented to the trends of contemporary arts." Now, since this side of its educational program is well known, the faculty has decided to stress to the public the basic and vitalizing influence of fine art of today.

Especially in the work of L. Moholy-Nagy, the director, the exhibits point up the use of new materials: thermo-setting and thermo-plastics, such as lucite, plexiglass, bakelite, formica. Moholy-Nagy's pictures and sculptures cover the period from 1921 to 1943, showing how his interest in painting with light progressively increased. One of his reliefs made of plexiglass and mounted on a shiny, polished metal background induces the illusion that the spectator enters into the object.

Edgar Bartolucci, a student, shows inventiveness in his approach to a relief produced by jigsaw cuts. Prominent is the fine art work of two architects, George F. Keck and Robert B. Tague. Each handles watercolor in a personal manner, tending toward the abstract. Professor Johannes Molzahn, head of the Light Workshop, here exhibits for the first time in Chicago. His paintings are distinguished by texture inventions built up through thousands of crossing lines.

Charles Niedringhaus, noted plywood furniture designer, shows himself also as a promising young painter with his own formulations. Daniel Massen exhibits three "space structures."

Jules to Teach at Modern

The Museum of Modern Art has inaugurated painting classes for adult amateur painters and students in which they will be taught various modern techniques of painting by the artist Mervin Jules. It is believed that if

people take a brush in hand and proceed as a modern artist would, they will understand and enjoy modern art.

Started Dec. 6, the course consists of fifteen sessions under Jules, taking place each Monday evening until March 20. Fee for members of the Museum: \$25; for non-members, \$35. Class limited to 25. The course was arranged by Victor D'Amico, Educational Supervisor of the Museum.

Fashion Note

The Fashion Editor reviews the annual exhibition of American painting at the Art Institute of Chicago:

"Looking about this collection, one notes that the new fall colors are in tone with the season: rich red browns verging to black, cloudy greys, crisping yellows and reds with an occasional touch of vivid leaf green to give contrast. This with some salmon pink and pale robin's egg blue composes the gamut of smart fall shades. This is all quite the reverse of former seasons which ran to chalky whites, pale mauve verging on orchid, cerulean blues fresh spring greens and the like. Evidently dame fashion has tired of high keyed harmonies and sought refuge in the tonal. Lines are crisp and silhouettes clear for the most part, though some designers still favor the diaphanous chiffon-like quality of the atmospheric. Things for practical wear are more in evidence than the fanciful creations with a theatrical suggestion. Pictures seemingly will not be worn as large as formerly. Of course this may be due to war shortages of material, but anyway it is a practical move.

—EVELYN MARIE STUART, Chicago.

Roi Partridge Honored

Roi Partridge, one of America's foremost etchers and for 23 years an instructor at Mills College, was honored with a retrospective exhibition at the San Francisco Museum recently. Says the museum of this fine artist:

"He has strong personal integrity and a well marked personal style gives unity to his work of all periods. The exhibits in this show put emphasis on design, composition and clean printing. The lines are vigorous and sustained."

Art in Europe

ALTHOUGH the restorations of art treasures in Europe are numerous, not many of them would claim our attention. Among them, however, is the restoration of the frescoes by Filippino Lippi in S. Maria del Carmine, at Florence, which, when finished, will be put in a place of safety. At Athens, the director of the Reconstruction Office will have the Propylaea restored.

In the field of discoveries several interesting "finds" are claimed. One of them, a large *Toilet of Venus* has been found at Ghent and is ascribed to Veronese. Another, *St. Theresa of Avila*, was found in a Spanish village and is recognized as a Rubens. But the most priceless "find" apparently, is a *Madonna*, blessing two kneeling figures, surmounted by soaring angels—supposedly by Titian. The picture was discovered in Savona, on the occasion of an offer to sell it from a private collection. The painting was insured for two million lire and sent to Rome for closer examination.

Museum Acquisitions

Although most of the costly paintings residing in Europe's museums are now housed in subterranean constructions, the museums of England are still in the market and willing to pay good prices for great work. *La Belle Hollandaise* by Picasso, was bought by the Tate Gallery, for \$22,000. The National Gallery in London recently enriched its collection by the purchase of a Rembrandt portrait, *Margareta Trip*, for which it spent \$80,000.

Exhibitions

A number of exhibitions are announced on the Continent and in Great Britain: London, Cambridge, Paris, Rotterdam, Geneva, Verona, Berlin (?) and Budapest are listed.

Of greatest interest to us would be those of London (which have already been mentioned in these columns) and Paris, where an exhibition of "Jardins de France" showed the French garden in nature and art during the last three centuries. Works exhibited were by Boucher, Fragonard, Hubert Robert, Corot, Delacroix, Boudin and Millet. The pictures were shown at the Galerie Charpentier.

Rotterdam has offered two successive exhibitions of "The Landscape in Dutch Engraving" of the 16th and 17th centuries.—R. B.

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Vermont Trio

BOSTON: The Grace Horne Galleries are concluding the year with a vigorous show by three Vermont artists on view through Dec. 25. Each works in a personal manner and the result is a stimulating show.

Francis Colburn, the oldest of the three by a few years, was seen in New York last year at the Knoedler Galleries and is Artist-in-Residence at the University of Vermont. An assured painter, he works in large areas, choosing subjects which lend themselves to panoramic treatment. His is a blue-grey world and, despite the action inherent in his subjects, gives the appearance of having been arrested at the time of observation. Such a mood prevails in canvases like *Quarry*, *Skating Rink* and *Saw Mill*, where his fine brushwork, dark but varied palette and keen observation reveal him at his best.

Clay Bartlett's paintings form an interesting contrast to Colburn's for the artist works with brilliant palette and gay spontaneity. *Southern Carnival*, *Gas Station*, *Lauderdale Street* and *Yellow Building*, *Key West* are essays in local color, bright and charming. *After the Hunt* is a clever arrangement with a pert decoy glancing superciliously at an exhausted coat and hat.

Arthur K. D. Healy, the watercolorist of the trio, is Artist-in-Residence at Middlebury College. Healy is a crisp, dramatic painter, versatile in subject matter and skilled in his medium. *Lily Pool*, for example, despite its title, is a striking composition, the dark trees and pool giving dramatic significance to the small cluster of flowers. Even *Barn*, that most painted of all Vermont subjects, is refreshingly different.

—JUDITH KAYE REED.

The Vermont Scene

ANYONE who has Vermonters or nostalgic ex-Vermonters on their Christmas list should see Sylvia Wright's watercolors at the Macbeth Gallery. They are guaranteed to summon up pleasant remembrances of things past for those who know and are attached to the wonderful country kitchens, farmyards, village centers characteristic of Vermont.

Our Kitchen, Mrs. Adams' Kitchen and *Leache's Kitchen* are authentic down to the last detail of red flannel underwear hanging high to dry. The handsome big kitchen ranges form the focal point of household activity, are topped by the proper pots and kettles, surrounded by families of playing kittens. Here a child reaches on tiptoes for the cookie jar, there Charlie Leach works on a table by the window on one of the rag rugs for which he is justly renowned among his neighbors. The center of gravity in the cheerful interior of what must be a little red school house is again a stove, an over-powering cylindrical affair that not only heats but ventilates. The planks of the once solid red barns and silos have faded, each according to its individual inclination, from near-pink to near-purple.

These sprightly watercolors are delicately executed, have much warmth and good natured humor, and a nice touch of whimsy that has been used with proper restraint.—J. G.

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Murder Will Out

Following our piece in the last issue of ART DIGEST regarding the gallery which disposed of a number of its paintings through a New York auction outfit, the League has had numerous calls and communications from artists and art patrons, all commending our stand.

Information has come to us concerning similar practices over the country. These are certainly damaging to our artists and clearly defeat the intention of the donors.

It was our intention to withhold any mention of names, pending an answer to our letter to this gallery but this case aroused the artists and a number of organizations and it was not surprising when we had a call from the Buffalo Evening News regarding it. They had information our reference was to the Albright Gallery in Buffalo, which was correct.

Their publication of our article from ART DIGEST created much consternation in Buffalo. We had letters from indignant and anxious artists and citizens, many of whom suspected something was going on in the Albright Gallery which was going to do them no good—and a lot of it at that.

The League's courteous letter to Dr. Andrew C. Ritchie, Director of Albright Gallery, failed to elicit an an-

swer from him, but this news story did.

He issued a statement in which he said the gallery disposed at auction of 142 miscellaneous objects of art. The reason, he said, was that in the opinion of the Gallery's art committee, they were "not of museum quality."

The League is in possession of a list of these offerings by this auction concern and at least twelve of the paintings were by living artists. Several of these paintings were originally purchased at upwards of \$1,000—and more for some of them.

Our information is that all of them were "knocked down" in this auction at prices below \$80. Three of them were painted by members of the National Academy. They represented both the conservative and modern schools.

Had it been a deliberate attempt to discredit these artists a better plan could hardly have been conceived. Furthermore it rather smears the names of the former executives of the Albright Gallery when it declares their selections were "not of museum quality." To some this poses a superior judgment on the part of Director Ritchie and certainly a smug attitude.

It will be a great disappointment to many discerning art buyers when they learn that they might have had a Redfield or a Kronberg, or a paint-

ing by Anisfeld or Garber, or one by several such outstanding artists at these ridiculous prices. The place would undoubtedly have been crowded.

Fortunately these eminent painters do not have to rest their reputations on the over-ripe judgment of Director Ritchie.

The unhappy decision of the Albright Gallery of Buffalo to send a number of paintings from its collections to an auction concern for disposal, has stirred the artists of the country as they have seldom been before.

This Gallery hardly has the excuse they needed the money, for the whole lot brought but little, and when the "going-going-gone!" man got his commission out of it, there was much less—if one can visualize that.

They could have loaned these paintings to smaller and less affluent galleries and been credited with a good deed. The League entertains no such idea that galleries must retain all their pieces forever. This would tax their storage space beyond capacity. But we do hold, and firmly, to the idea that the sale of the works of artists who are still living, and which were considered as of "museum quality" when they were accepted from well-intentioned donors, is a practice which must not be allowed to grow.

To this idea the League dedicates itself.—ALBERT T. REID.

Let's Hear from You

Artists who are represented in galleries in any part of the country, and patrons and prospective donors, should let us have their opinions and suggestions as to the responsibilities of any museum when it accepts a work of art for its collections.

We should be advised of any action on the part of any museum or gallery which is inimical of your interests. Write us today. This is a case for united and militant action.

Another Award

The League's special Medal of honor, in imitation leather, we joyfully confer on Jefferson Machamer, who, we are sure, will thank us for informing his extensive public that his name is pronounced Mack-uh-mur, with the accent strongly on the first syllable, and not Mack-hammer, with the accent hammered on the predicate part of his name.

Jeff is an old and esteemed friend, likewise a fellow Kansan, and he is the daddy of many of our merriest quips. But his latest is right down our alley as any struggling artist can appreciate. For this one we make the award.

He laid his facile pen aside to take up painting, at least for the moment. He painted some eighty gems in oil and pastel. Then, said he—

"I held a one-man show—and he didn't buy anything."

Canal Zone Reports

We have had a marvelous Art Week here in the Canal Zone. We totaled eight shows during the week with thirty-four artists and about twenty craftsmen participating. The Balboa



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Amador Rd. U.S.O. came to the front as usual and made possible for us the large annual art exhibition in which prizes were given. The Board of Management of the Balboa Amador Rd. U.S.O. and the B.P.O. No. 1414 gave money for the prizes which were awarded from the 100 exhibits as follows:

Oils, Jan Koerber and Frank LaVanco (Newark, N. J.); Watercolors, George Rockrise and B. Sturtevant Gardner; Sketches, Ann Sudbury and Fred Press AUS (Boston, Mass.); Sculpture, Ross Williams, U.S.N.R., and Nils Hultgren.

The Craft Show was in the Diablo Heights Clubhouse under the direction of Mrs. Iris Gesteland. The Fern Leaf Chapter of the Eastern Star furnished money for the prizes of which there were six, one being awarded to a child.

In addition there was "Open House" at the home of a local artist each day during the week. A home exhibition was arranged by a single artist or group. Five architects arranged an exhibit in one home, husband and wife in another, etc., so that there was a new exhibit each day.

Inasmuch as 2,831 persons viewed the large general art exhibition and no count was kept in the smaller ones, I wrote the Governor of the Canal Zone requesting an art gallery, as there is none either here or in the Republic of Panama. His reply was very sympathetic, but of course it can only be accomplished after the war.

Mrs. Hutchings phoned me that she had seen you and it was nice to have a personal message. I wish you could come and see us. Through this Art Week and the U.S.O. we are making strides in an art way. Art is also selling, as a number of the artists have sold their pictures.

(Signed) B. STURTEVANT GARDNER,
Director of American Art Week,
Canal Zone.

Tennessee Reports

Visitors of the Peabody Hotel in Memphis rubbed their eyes when they stepped from the elevators into the Lobby on the morning of November 1st, for over night this popular spot in downtown Memphis had been turned into a large picture gallery. Signs greeted visitors at all entrances, inviting them to see the exhibit and to take a free chance on an oil painting donated by Adele Lemm, the lucky number to be drawn on the closing night, Saturday, the 6th.

American Art Week was really launched on the evening of the 2nd, when one hundred artists, art patrons and dignitaries of the Army and Navy met for dinner in the main dining room of the Peabody, all with the common purpose to promote American art.

Daily thereafter from 10:00 a.m. to 9:00 p.m. Louise Lehman, Tennessee Chairman, and members of her committee were on hand to greet visitors and promote sales, the net results, thirty-nine pictures sold, breaking all previous records by one hundred percent.

One of the big attractions was the oils by Private Warren Pearson of Kennedy General Hospital, who was present sometime during the day and evening to tell about the subjects of

these paintings. Five of Private Pearson's paintings were sold.

Demonstrations of wood carving, sculpture, flower arrangements and painting by Memphis artists, officers and men from Kennedy, were great drawing cards, the crowds often being so thick the artist could hardly work. On Saturday morning, the 6th, children from the Memphis Academy demonstrated, some of the completed paintings remaining on display for the rest of the day.

American Art Week in 1944 will be bigger and better in Memphis, down in Dixie, for plans are already underway.

VIRGINIA Reports

We had a most successful Art Week in Alexandria and unusually fine support by the press. There is no art organization of any kind in Alexandria and very few of the artists are acquainted. It was necessary to start with a nucleus of a few former exhibitors at the Alexandria Library. A surprising number of artists from all over the county responded to a notice published in the local paper on October 5th.

The Art Week exhibition at Alexandria Library, the most available place where the public could see the pictures in town, developed into two shows of two weeks each, since more entries were received than could be displayed at one time.

There was a ballot box in the Library and the public requested to vote for its favorite picture, although no prize was given. Five paintings, six etchings, and six bird prints were sold, amounting to a total of \$159.80.

There were fourteen notices about Alexandria Art Week in the newspapers, with at least four in Washington papers. Miss Jane Watson, art critic for The Washington Post, came over to see the show and gave it space in a double column on her Nov. 7 art page.—FLORENCE LLOYD HOHMAN.

Eilshemius at 45

(Continued from page 5)

are more devoted to the scene than to the idiosyncrasies which the artist too persistently imposed on many of his paintings.

In a foreword, dealer Dudensing muses upon the shifting values created by a public that talks period when buying the works of Renoir, Corot, Homer, etc., and says of Picasso: "His is a world-name, but his early period brings the money, only because his late pictures make his reputation." On the other hand, he says "Rembrandt died penniless due greatly to his public's dislike of his late work."

As for Eilshemius prices, Dudensing says he would have sold the Penobscot canvas in 1926 for \$300 if anybody had wanted it. Now, he asks \$1,700. The famed Sunburst picture he would "hate to sell for \$2,500." All of which reminds us of an old nursery rhyme that suddenly takes on new meaning:

"Johnny, you're getting early of late
And soon will head your class.
You used to be behind before
But now you're first at last!"

—M. R.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows, Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Albany, N. Y.

AMERICAN DRAWING ANNUAL, IV, "DRAWING AND THE ARMED FORCES," Feb. 16-Mar. 12. Albany Institute of History and Art. Open to men and women in the armed services. No portraits. Jury. Work due Feb. 4. For further information address: John Davis Hatch, Jr., Director, Albany Institute of History and Art, Albany, N. Y.

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR SHOW, Mar. 1-21, at Edwin Watts Chubb Gallery. For residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania, Kentucky. Jury. Prizes. Work due Feb. 14-25. For entry blanks and further information address: Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, Ohio.

Hagerstown, Md.

15TH ANNUAL OF CUMBERLAND VALLEY ARTISTS, Jan. 30-Feb. 27, at Washington County Museum of Fine Arts. Open to residents of the Cumberland Valley, and members of the Armed Forces stationed there. All media. Jury. Cash prizes. Entry cards due Dec. 30; work, Jan. 15. For further information address: Dr. John R. Craft, Director, Washington County Museum of Fine Arts, Hagerstown, Md.

Jackson, Miss.

MISSISSIPPI ART ASSOCIATION ANNUAL OF OIL PAINTINGS, Feb. 1-28. Municipal Art Gallery. Open to all artists. \$50 War Bond prize. Entry fee of \$1.00 for non-members. Work due Jan. 20. For further information write Mrs. L. Van Zant, 1601 Robinson, Jackson 26, Miss.

MISSISSIPPI ART ASSOCIATION 3RD NATIONAL WATERCOLOR EXHIBITION, Apr. 1-30. Municipal Art Gallery. Open to all artists. Media: watercolor, gouache, tempera, drawing. Jury. Prize \$50 War Bond. Work due Mar. 20. For information address Mrs. L. Van Zant, 1601 Robinson, Jackson 26, Miss.

Lowell, Mass.

ALL YEAR ROUND EXHIBITION, Whistler's Birthplace (An Art Museum), Open to all professional artists. Media: All. Fee: \$1.50 per picture. Jury. Single pictures are eligible. For information write John G. Wolcott, vice-president, Whistler House, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

M. GRUMBACHER MEMORIAL AWARDS, in the Oil Painting Division of the Scholastic Art Award for 1943-44. Open to students 7-12 grades. Media: all. Cash prizes. For information write: M. Grumbacher, 470 West 24th Street, New York 1, N. Y.

77TH ANNUAL EXHIBITION OF THE AMERICAN WATERCOLOR SOCIETY, Feb. 11-Mar. 1. National Academy Galleries. Open to all artists. Fee of \$3.00 for non-members. Jury. Cash prizes, silver medal. Work due Feb. 3. For further information address: Harry De Maine, Secretary, 1083 Fifth Ave., New York, N. Y.

NATIONAL ACADEMY 118TH ANNUAL, PAINTING AND SCULPTURE, Mar. 25-Apr. 25. National Academy Galleries. Open to all artists. Jury of selection meets Mar. 9, 10. Prizes. Work due Mar. 6, 7. For entry blanks and further information address: Secretary, National Academy of Design, 1083 Fifth Ave., New York, N. Y.

NATIONAL ACADEMY 118TH ANNUAL, GRAPHIC ARTS & ARCHITECTURE, May 29-June 18. National Academy Galleries. Open to all artists. Jury. Prizes. Entry cards due Apr. 3; work due Apr. 10. For further information address: Secretary, National Academy of Design, 1083 Fifth Ave., New York, N. Y.

AUDUBON ARTISTS GROUP 3RD ANNUAL, Feb. 15-29. Noriyet Gallery. Open to all artists. All media. Fee \$3.00. Prizes. Jury. For further information address Michael Engel, Exhibition Chairman, 470 West 34th, New York, N. Y.

Norfolk, Va.

SECOND ANNUAL OF CONTEMPORARY VIRGINIA OIL AND WATERCOLOR PAINTINGS, Feb. 6-Feb. 27, 1944. Irene Leache Memorial, Museum of Arts and Sciences. Open to artists born, temporarily located or resident in Virginia. Media: oil or watercolor. Jury. Prizes. Entry cards due: Jan. 17; Work due: Feb. 1. For information address: Mrs. F. W. Curd, 724 Boissavain Avenue, Norfolk 7, Va.

Parkersburg, W. Va.

6TH ANNUAL REGIONAL SHOW, Apr. 2-May 27. Fine Arts Center. Open to residents and former residents of West Virginia, Ohio, Pennsylvania, Virginia. Media: oil, watercolor. Jury. Prizes. Entry cards and work due Mar. 20, 1944.

Providence, R. I.

5TH ANNUAL EXHIBITION OF CONTEMPORARY RHODE ISLAND ART, Apr. 2-30. Museum of Art. Open to residents of state. Media: oil, drawing, watercolor, pastel, print, sculpture. Jury. Entry cards and work due Mar. 15, 1944. For further information address: Gordon Washburn, Director, Museum of Art, Rhode Island School of Design.

Santa Cruz, Calif.

15TH ANNUAL STATE-WIDE ART EXHIBITION OF SANTA CRUZ, Jan. 30-Feb. 13. Civic Auditorium. Open to Californians or artists painting in California now. Media: watercolor, oil, pastel. Prizes. Jury. For further information address Margaret E. Rogers, 99 "B" Pilkington Avenue, Santa Cruz, Calif.

Utica, N. Y.

7TH ANNUAL LOCAL ARTISTS EXHIBITION, Feb. 6-28. At the Munson-Williams-Proctor Institute. Open to artists living within 100 miles of Utica. Media: all. No jury. Entry cards due Jan. 15; work, Jan. 22. For further information address: Joseph Trovato, Assistant Director, 318 Genesee St., Utica, N. Y.

Washington, D. C.

11TH ANNUAL EXHIBITION OF THE SOCIETY OF MINIATURE PAINTERS, SCULPTORS AND GRAVERS OF WASHINGTON, D. C., Feb. 26-Mar. 23. Corcoran Gallery of Art. Media: all; work not to exceed 10" x 8" or its equivalent in size. Jury. Fee \$1.00. Work due Feb. 21. Further information available from: Mary Elizabeth King, Secretary, 1518 28th St. N.W., Washington, D. C.

48TH ANNUAL EXHIBITION OF THE WASHINGTON WATERCOLOR CLUB, February 6-24, 1944, at the Corcoran Gallery of Art. Open to all artists. Fee to non-members, \$1.00. Jury. Media: watercolor, pastel, print, drawing. \$100 in prizes. Entry cards due January 24; entries, January 28. For further information write Marguerite True, Secretary, 2015 Eye Street, N.W., Washington (6), D. C.

Blumenthal Gifts at Met

[Continued from page 5]

dition, its comeliness, and the fact that it is the only painting by this Flemish artist in America, is the Joos van Gent canvas, *The Adoration of the Magi*. Of several Siennese paintings, the *Madonna with Child and Angels* by Sassetta, seems to us of greatest value. An oddity is a "blue period" *Virgin and Child* by an unknown French painter of the School of the Loire, first half of the 16th century. It is as blue as Gainsborough's stunt piece, and as any of Picasso's well-known series, and may, of course, be an unfinished work.

Of the wealth of tapestries the col-

lection contains, the Charlemagne Tapestry, one of five from that great period, is considered the prize piece of the mediaeval section. It is Flemish, early 16th century, and is woven in rich colors of silk and wool with gold and silver threads. It was this tapestry, or one of the Brussels tapestries, depicting imaginary scenes from the story of Mercury, amazing in perfection of perspective, that Director Francis Taylor told us contained five or six hundred pounds of gold thread.

Mr. Taylor also said that with the acceptance of the Blumenthal bequests, the Metropolitan Museum is now in possession of the richest collection of tapestries outside of the Hapsburg tapestries in Madrid. After the war, and when the Metropolitan has realized its plans for re-design and architectural additions, it will be able to bring out, and bring together (much of this wealth is at the Cloisters) its full collection of tapestries. Then they will tell the world, he said.—M. R.

57th Street in Review

[Continued from page 23]

quote prices but will report that at Babcock, the Ryder is *Marine, Moonlight*, a typical and beautifully glowing painting; and that Milch's Ryder is an unusual lateral panel of silhouetted figures on a monotonous Pirate's Isle beach. Milch shows Ernest Lawson's impressionist *Landscape near a River*, drenched in summer sun, and Babcock's is the cracklingly cold, yet warmly wrought *Skating Pond*.

At Babcock, we found most desirable a small sun-and-shadowed Inness landscape; a Winslow Homer of bright figures frolicking on a beach; Newman's *Holy Family* (one of his finest paintings); little bathers in an abandoned quarry by Joseph di Martini; and excellent examples by Liberte, Arthur, and Gail Symon.

At Milch, we particularly remarked Twachtman's *The River* with swaying wild flowers on its bank; a Barbizon-flavored Wyant *Mountain Side* with a suggestion of wildness and witchery; Sidney Laufman's very green picture, *House in Bluffton*; flowers by Helen Sawyer and Yovan Radenkovich, calculated to make home a lovelier place.—M. R.

Norton's New Director

Edmund Robert Hunter has been appointed director of the Norton Gallery and School of Art in West Palm Beach, Florida, it was announced by Ernest Metcalf, president of the Palm Beach Art League.

Mr. Hunter is a native of Canada and is in process of becoming an American citizen. He has served with the American Army and was honorably discharged at Camp Butler, N. C., in September of this year.

Formerly affiliated with Canadian art institutions, the new director is of a family long associated with affairs of art. His grandfather founded the Art Museum of Toronto and the Royal Ontario Museum. Mr. Hunter attended the Ontario College of Art, 1929-31, specializing in painting, modeling, commercial art and design and the graphic arts, a Florida newspaper reports.

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A Good Will
Christmas Message
from an
Artist Reader

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